







BOSTON UNIVERSITY

GRADUATE SCHOOL

Dissertation

THE SONATA FOR VIOLIN AND PIANO

FROM SCHUMANN TO DEBUSSY

(1851-1917)

by

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(B.A., University of Utah, 1937; M.A., Harvard University, 1942)

Submitted in partial fulfilment of the

requirements for the degree of

Doctor of Philosophy

1948



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## PREFACE

No detailed account of the nineteenth century sonata for violin and piano has been written so far as the author knows. Some literature has appeared treating the piano sonata of this period. Biographies of the great nineteenth century composers, music dictionaries, and reference books give only general and detached information about violin sonatas.

The purpose of this study is to present the evolution of the sonata for violin and piano from 1851 to 1917. This period, beginning with the violin sonatas of Schumann and ending with Debussy's sonata, represents one of the most fruitful periods in the history of the violin sonata. In the author's opinion the Debussy Violin Sonata marks a logical ending to this development since it reveals a turning in a different direction and a simplification in the treatment of the sonata as compared with that given it by the followers of César Franck.

A catalogue was made of all published violin sonatas composed within the years 1851-1917. Those works judged by the author as pertinent to this study were grouped according to the nationality or national propensity of the composer (with some attention to chronology) and were analyzed with detailed regard as to their form, style, musical content, and also as to their



# INTRODUCTION

No detailed account of the nineteenth century sonata for violin and piano has been written so far as the author knows. Some literature has appeared treating the piano sonata of this period. Biographies of the great nineteenth century composers, music dictionaries, and reference books give only general and detached information about violin sonatas. The purpose of this study is to present the evolution of the sonata for violin and piano from 1821 to 1917. This period, beginning with the violin sonatas of Schumann and ending with Debussy's sonata, represents one of the most fruitful periods in the history of the violin sonata. In the author's opinion the Debussy Violin Sonata marks a logical ending to this development since it reveals a turning in a different direction and a simplification in the treatment of the sonata as compared with that given it by the followers of César Franck. A catalogue was made of all published violin sonatas composed within the years 1821-1917. These works, judged by the author as pertinent to this study were grouped according to the nationality or national propensity of the composer (with some attention to chronology) and were analyzed with detailed regard as to their form, style, musical content, and also as to their



idiomatic or non-idiomatic treatment of the violin and piano.

Such a method of investigation demonstrated this form of chamber music as being an important entity in the music literature composed between 1851 and 1917.

The author appreciates the cooperation of his Professor,

Dr. Karl Geiringer.

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## INTRODUCTION

## A SURVEY OF THE VIOLIN SONATA FROM HAYDN TO SCHUMANN (c. 1775-1850)

The chief contributors to the eighteenth century violin sonata<sup>1</sup> were Bach, Handel, Corelli, Vivaldi, Tartini, and Léclair.<sup>2</sup> In their concept of the sonata, the violin is given melodic predominance while the keyboard instrument is treated as harmonic support. But with Haydn<sup>3</sup> (1732-1809) and with many of his contemporaries a reversal of this procedure takes place. The keyboard instrument now commands the greater attention while the violin serves as mere accompaniment or doubles the melody in thirds. In many instances, the stringed instrument can be entirely omitted without endangering the musical result.

Although Haydn contributed eight sonatas to the literature for violin and piano, he was not greatly interested in this type of chamber music. Four of the eight violin sonatas (Nos. 2-5 of the Peters Edition) were published as piano sonatas (Nos. 24-26 and No. 42 of the Collected Edition) by eliminating the violin part. No. 6, which also exists in a version for piano solo as No. 15 of the Collected Edition of the piano sonatas, is a transcription of the allegro, minuet and theme with variations from the divertimento

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<sup>1</sup>The violin sonata of the eighteenth century has been treated by Bruno Studeny in his Zur Geschichte der Violinsonate in 18. Jahrhundert, Munich, 1911.

<sup>2</sup>Cf. Walters, Alfred, The Violin Sonatas of Jean Marie Léclair, Unpublished Master of Music Thesis, Boston University College of Music, 1946.

<sup>3</sup>Cf. Geiringer, Karl, Haydn, A Creative Life in Music, W. W. Norton and Co., New York, 1946, pp. 276-277.

CHAPTER I

THE HISTORY OF THE UNITED STATES OF AMERICA

FROM THE FIRST SETTLEMENTS TO THE PRESENT

BY JAMES M. SMITH

NEW YORK: PUBLISHED BY J. B. LIPPINCOTT & CO.

1854

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for two violins, flute, oboe, violoncello, and bass (No. 11 of Haydn's catalogue). The string quartets, Op. 77 Nos. 1 and 2 were arranged as violin sonatas Nos. 7 and 8, the minuet and trio in each work being omitted. Thus it is observable that it was common practise with Haydn to arrange other works as violin sonatas. This was done to provide a practical means for a violinist and a pianist to participate in the rendition of a "sonata."

Of the eight violin sonatas by Haydn, only No. 1 of the Peters Edition, first published as Op. 79 in 1794, was conceived originally as such. However, it is quite possible that Haydn, and possibly his pupils, arranged other works as violin sonatas of which we have, as yet, no record. The date of publication of Op. 79 appears rather late considering the fact that Mozart had accomplished his entire artistic work by that time. It may well be that Haydn was moved to his procedure by the example of Mozart. The Haydn Sonata is in two movements, the first strikingly similar to the second movement of Mozart's G major Sonata (K. 301, composed 1778 at Mannheim). Both of these respective movements are in G major and each has a minore section. Both sonatas have only two movements.

Mozart<sup>1</sup> (1756-1791) wrote twenty-five sonatas for violin and piano,<sup>2</sup>

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<sup>1</sup>Cf. Einstein, Alfred, Mozart, His Character, His Work, Oxford University Press, New York, 1945, pp. 252-260.

<sup>2</sup>Köchel numbers 6-9, 26-31, 296, 301-306, 376-380, 454, 481, 526.





not including the spurious ones (K. 55-60) nor the K.61, a sonata now known to have been written by Raupach. There is also K. 372, an Allegro of a Sonata for Piano and Violin in B-flat (fragment); K. 404, an Andante and Allegro for Piano and Violin in C; K.547, a Sonatina described by Mozart as 'A Little Clavier Sonata for Beginners with a Violin'; and the incomplete sonatas K. 402-403.

"The progress, from the use of the violin as a hardly necessary accompaniment to its perfect partnership in the ensemble, is beautifully shown in the works (sonatas for piano and violin) of Mozart's childhood, from his seventh year to his twelfth. There is a gap between these and his adult sonatas. With occasional lapses, his later sonatas, like Beethoven's, make severe but legitimate demands on the players' and listeners' capacity to focus the two planes of tone into one picture!"<sup>1</sup>

The sonatas composed by Mozart before his Mannheim visit (1778) are study-sonatas for piano with an unimportant accompanying violin according to the J. C. Bach and Haydn models. Most of them are in two movements, the first, generally, in binary form, while some have an added minuet. But for rare instances, the

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1. Tovey, Donald, Essays In Musical Analysis. Chamber Music, Oxford University Press, London, 1944. pp.14-15.



violin part remains in the first position. Alternation of important melodic material between violin and piano was a new principle employed in the 'six duets for clavicembalo and violin' by Schuster<sup>1</sup> which Mozart played and used as models for his Mannheim or Palatinate<sup>2</sup> Sonatas (K. 296, and K. 301-306). However, five of these seven Palatinate Sonatas have but two movements (K. 296 and K. 306 have three) while all his piano sonatas of this same period have three. The violin sonatas K. 376-380 all have three movements. In each of these works, excepting K. 379 which has as order of movements an adagio, allegro (sonata-allegro form) and theme with variations, the first movement is clearly in sonata-allegro form, the second either a slow movement or a theme with variations, and the third movement a rondo or allegretto. The last three Vienna sonatas, Mozart's greatest, are the immediate precursors of the Beethoven violin sonatas. This is particularly noticeable in the largo introduction to the first movement of the Sonata in B flat major (K. 454) and in the adagio and the theme with six variations of the Sonata in E-flat major (K. 481). The great A major Sonata (K. 526, finished during the composition of Don Giovanni) with its magnificent slow movement and extended presto

---

1. Probably Joseph Schuster (1748-1812), Kapellmeister to the Elector of Saxony since 1772.

2. Mozart dedicated six of them as Op. 1 to the wife of the elector of the Palatinate, Marie Elizabeth and K. 296 to the little daughter of his landlord in Mannheim, Therese-Pierron Serrarius.





(finale) has been called a forerunner of Beethoven's 'Kreutzer' Sonata.<sup>1</sup>

Beethoven (1770-1827) transcends the Mozartian idea of the sonata in structural boldness and in variety of emotional expression. Also the technical demands made upon the violinist are greater with Beethoven than with Haydn or Mozart. The influence of such virtuoso-artists as Rudolph Kreutzer (1766-1831) and Pierre Rode (1744-1830) is observable in Beethoven's violin writing. The tremendous upswing of violin virtuosity, given impetus by the dazzling technical exploits of Nicolo Paganini (1782-1840), established the acceptance of the violin as an unrivaled solo instrument. Furthermore, the appearance of a growing number of virtuosi of this instrument made it imperative that composers of sonatas for violin and piano treat these instruments as equals. And this, Beethoven consistently does.

Beethoven's ten violin sonatas can be ranged in three groups. The first four sonatas, Opus 12 Nos. 1,2,3, composed in 1799, and Opus 23, whose first two movements were composed in 1800, are of Beethoven's early period. Opus 12 was dedicated to Salieri, since Beethoven voluntarily styled himself 'Salieri's pupil', and Opus 2 was dedicated to Count Moritz von Fries.

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1. Cf. Einstein, Alfred, Mozart, His Character, His Work, p. 259.



These four sonatas have three movements in fast (sonata-allegro), slow (Op. 12 No. 1 is a theme with variations) and fast (rondo) order.

The Sonatas Opus 24, Opus 30 Nos. 1, 2, 3, and Opus 47 show a greater amount of authority and reveal Beethovenian drama and power. Opus 24, the "Spring" Sonata (composed before 1803) and dedicated to Count Moritz von Fries has four movements, the second being masterful and slow; the third (scherzo) is a delightful and humorous dialogue between the instruments.

The three Opus 30 sonatas, dedicated in 1802 to Alexander I, Emperor of Russia, are masterpieces. Nos. 1 and 2 are in three movement sonatas; No. 3 has a scherzo. The third movement of No. 1 is an Allegretto con variazioni and the second movement of No. 3 is a Tempo di Minuetto. Opus 47 in A major (1803) dedicated to Rudolph Kreutzer, is the most monumental sonata of the dramatic and concertante styles in the entire literature and can be compared to the 'Appassionata' Sonata.

The great Sonata in G major, Opus 96, is different from all previous sonatas. It was written (1812) expressly for the violinist-composer, Pierre Rode, whom Beethoven met in Vienna, but it was dedicated to Beethoven's piano pupil, the Archduke Rudolph. This work represents chamber music in its noblest conception. The first movement (Allegro moderato) is of a dreamy, contemplative character; the second (Adagio espressivo) is song-like. The Scherzo is descriptive music and the fourth movement (Poco allegretto) consists of variations





on a popular song "Tata tuli". Both players must combine technique and artistry into musicianship of the highest calibre to perform this sonata.

Important contemporaries of Beethoven, who contributed to the sonata literature for violin and piano are Muzio Clementi, Johann Ladislaas Dussek, Daniel Steibelt, Johann Baptist Cramer, Johann Woelfl, Johann Nepomuk Hummel, Ferdinand Ries and F.W. Michael Kalkbrenner. Clementi (1752-1832), who influenced Beethoven's early piano writing but later was influenced by Beethoven, wrote forty-six sonatas for violin and piano. His six sonatinas for piano and violin have been repeatedly published. Dussek (1761-1812) composed eighty sonatas for violin and piano, of which the best known is Opus 69, No. 2. Haydn spoke of Dussek as an "eminent musician with remarkable talents". His sonatas consist of an Introduction and Allegro, a slow movement, and a rondo or sonata-form finale, and show the influence of Clementi. Using strongly contrasted first and second subjects, his first movements always show the same structure (sonata-allegro) with the development sections beginning in rather remote keys. He chooses portions of a theme to develop, introducing harmonic innovations, chromaticisms, and dramatic climaxes. Steibelt (1765-1823) left sixty sonatas; Woelfl (1772-1812) twenty two, Hummel (1778-1837) produced eight. Ries (1784-1838) who in the last year of his life wrote a biography of his teacher, Beethoven, composed twenty Sonatas, and Kalkbrenner (1788-1849) four. Cramer (1771-1858), a pianist of whom Beethoven



had a high opinion, composed 9 sonatas for piano and violin (or flute).

The first "educated musician"<sup>1</sup> of the new century, Carl Maria von Weber (1786-1826), directed his efforts mainly toward opera. Along with a piano concerto and the one-act Singspiel, Abu Hassan of his Mannheim-Darmstadt period, Weber composed (1810) Six progressive Sonatinas for piano, with violin obligato dedicated to amateurs. These Sonatinas were commissioned by the Offenbach publisher, André, who however, returned them as being "too good," and it was Simrock of Bonn who brought them out in 1811. Subsequent editions have given the title of Sonatas to these pieces. Nos. I, II, V (Peters Edition) have three movements; Nos. III, IV, VI have only two. While the Weber Sonatinas look backward in form and concept to the Haydn type of violin sonata in which the violin subserviently accompanies the piano, they are forward looking in character and style by their use of national melodies, Spanish, Polish and Russian, as thematic materials. The fifth opens with variations on a theme from the composer's Opera, Silvana. Weber's violin writing is always very simple, rarely reaching the third position but occasionally utilizing pizzicato, trivial double stops, and chords. The violin shares in stating the melody, but always after the piano.

The great master of the Lied, Franz Peter Schubert (1797-1828), produced three Sonatas for violin and piano, Opus 137, in March

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<sup>1</sup>Einstein, Alfred, "Carl Maria von Weber" in Thompson's International Encyclopedia of Music, Dodd and Mead Co., New York, 1946, pp. 2024-2032.





and April of the year 1816. When, in 1836, Diabelli printed the second, the designation "Sonatina" was attached. These works bear traces of the influence of Haydn and Mozart in their spirit and formal structure, especially by the inclusion of menuetto (Nos. 2 and 3) and rondo (Nos. 1 and 2) movements. No. 1 has three movements: Nos. 2 and 3 have four. It is in the slow movements, with their song-like character, that Schubert shows his hand. The abrupt changes in harmony, modulations, imitations, and the melodic bass line in the development section of the second Sonatina, in A minor, shows the truly great Schubert. In all three compositions there is careful distribution of melodic material between the piano and violin. Though very short, and technically limited, qualifications suggesting the designation "Sonatinas," their range of expression is wide and they bear the mark of individuality.

Schubert's Opus 162, the A major Sonata (composed in 1817 and published as a "Duo" in 1852 by Diabelli), stands as an advancement over the Sonatinas and approximates the piano sonatas of 1817. The piano writing in the "Duo" is richly scored, using a wide range of the keyboard. The violin part by its melodic importance exemplifies the influence of the Lied on Schubert's instrumental writing. The first and last movements are in sonata-allegro form, the second is a scherzo, and the third is an Andantino which displays Schubertian melodic beauty and richness of harmonic workmanship. His last and greatest work for piano and violin is the Fantasie,



Opus 159, in C major, written in 1827, the year of the two piano trios and the Winterreise song cycle. Its four movements, Andante Molto, Allegro, Andantino (three variations on the melody of Schubert's own song, Sei mir Gegrüsst), Introduction and Finale, are to be played without a break. Schubert's treatment of form herein is free and the style is concertante, requiring technical competence and consummate artistry in both players. This work is truly among the greatest utterances for these two instruments.

Before proceeding to the violin sonatas of Schumann with which the main body of this thesis begins, the Sonata in F minor, Opus 4, of Felix Mendelssohn-Bartholdy (1809-1847) must be mentioned. This is a very early work (c. 1825) his only sonata for violin and piano - he wrote two for pianoforte and violoncello, Opus 45 and 58; three for piano, Opus 6, 105, and 106, and six for organ, Opus 65. Opus 4 is dedicated to the violinist, Edward Rietz, to whom Mendelssohn also dedicated his octet and the andante in the String Quintet, Opus 18. The refined harmonic elegance that is Mendelssohn's is apparent in this earliest sonata. The second (Poco Adagio) and third (Allegro agitato in rondo-sonata form) movements show a decided influence of Mozart. The first movement's adagio introduction for solo violin, as well as the cadenza in the third movement, were undoubtedly intended to display Rietz's playing and "depth of feeling."





## CHAPTER I

### ROBERT SCHUMANN AND HIS FOLLOWERS

After Beethoven the sonata was carried along by two opposing currents, the one tending toward the disintegration of this form and the other toward a more intimate cohesion of its divers elements into a cyclical form.<sup>1</sup> Schumann attempted to adapt to the sonata-form the so-called romantic ideas of which he was so prominent and successful a representative.<sup>2</sup> Thus, the ideal synthesis of form and content which characterized the classic sonata gave way to the less balanced relationship (of form and content) with the poetically minded romantic composers.

Robert Schumann (1810-56) composed in 1851, during his Düsseldorf period, the two sonatas for violin and piano, Opus 105 and Opus 121. The Opus 105, in A minor, displays a balance of interest between the instruments that approaches the ideal in sonata writing for violin and piano. Each instrument receives materials suited to its own idiom that unitedly form an effective integration of romantic expressions.

The first movement, in sonata-allegro form, is a passionate piece of a monothematic complex; the entire movement is derived

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<sup>1</sup>Selva, Blanche, La Sonate, Rouart, Lerolle & Cie, Paris, 1913, p. 156.

<sup>2</sup>Cf. Parry, C. H. H., "Sonata" in Grove's Dictionary of Music, 3d Edition, Macmillan, New York, 1939, Vol. IV, p. 834.



from the main theme:

Example 1.

①  
Mit leidenschaftlichem Ausdruck (♩ = 68)

No matter what page you peruse, you find materials derived from it. This theme is Schumannesque in its impetuous flow and surge of movement created by the arched melodic line and intensified by syncopation (measures 2,5). It is stated again in the bass, in octaves, beginning measure 16. It is the



1847



1847

agitation in the right hand of the piano together with the melody that gives the passionate (leidenschaftlich) character to the movement. Contributing also to this character is the orchestral tremolo figure of the violin:

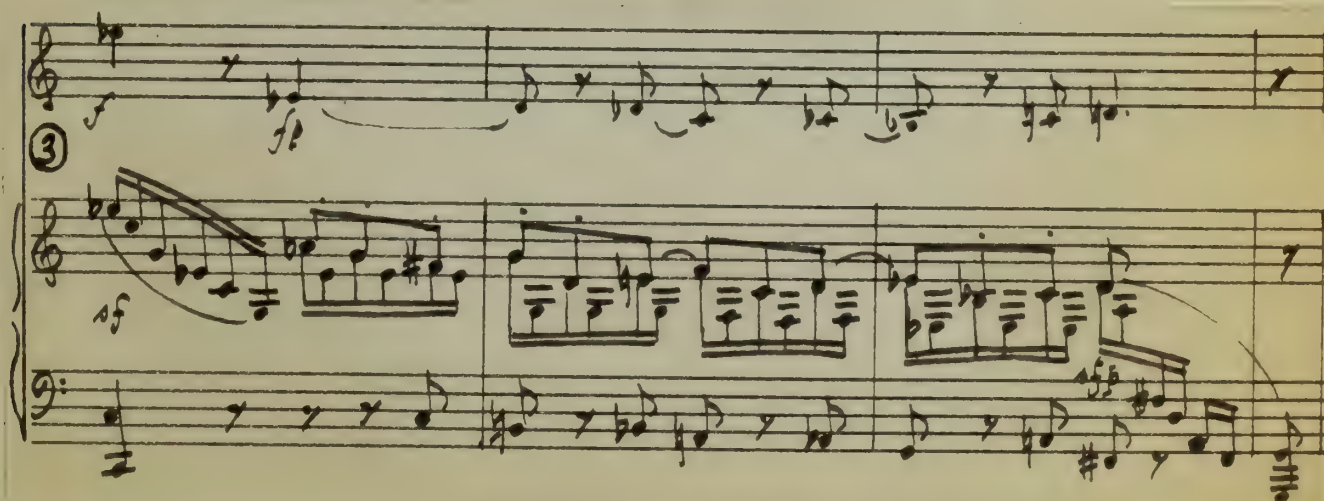
Example 2.



The development maintains the agitato trait which begins by working out an idea in different keys and in dialogue fashion.

First in C minor at measure 75 in the piano -

Example 3.



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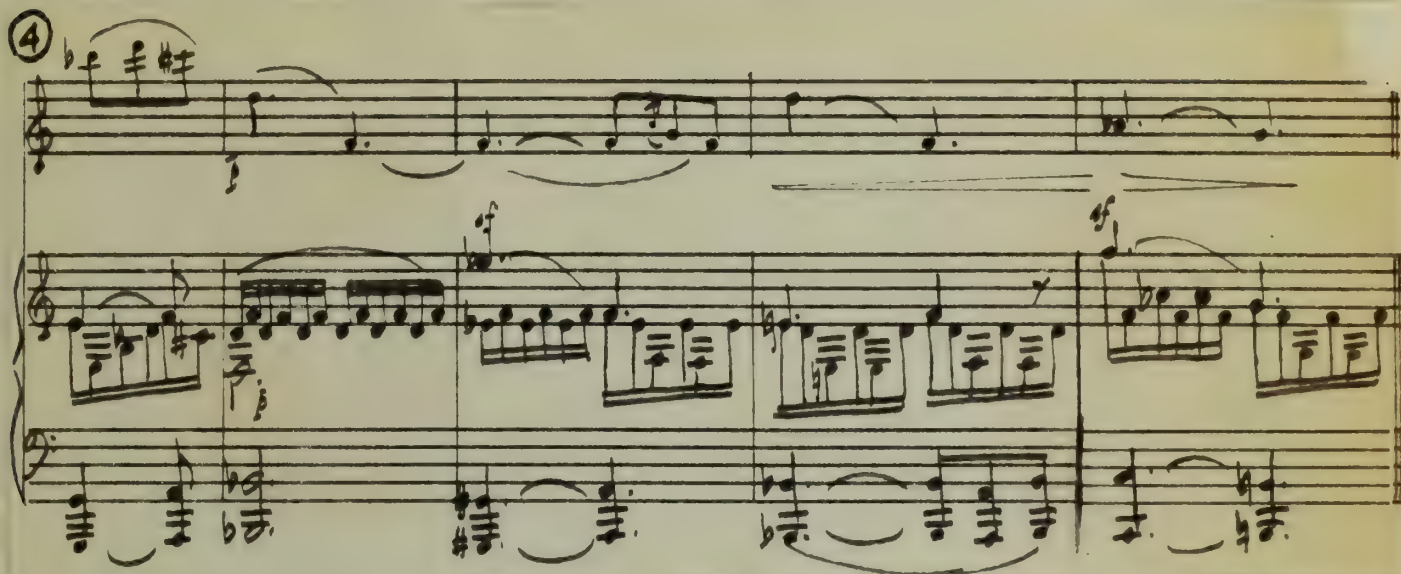


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then in G minor in the violin, and in D minor in the piano again. A deceptive cadence at measure 89 -

Example 4.



directly introduces a four-measure phrase (89-92), in which the bass is quite important, repeated in sequence a tone higher in measures 93-96. All this suggests a striving toward a climax. The key of A minor is again heard (99) but quickly gives way to G minor. A climactic sequence (measures 105-110) that is Wagnerian in treatment, serves as a transition to the recapitulation. At measure 110 the melody, instead of resolving to the expected  $c'$ , interrupts the regular sequence by a prolongation, a dwelling on the phrase, before breaking forth into the initial measures of the main theme. Now exalted by augmentation it is employed to fuse the development and recapitulation (in tonic key) beginning at measure 116:





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## Example 5.

Handwritten musical score for Example 5, consisting of three systems of staves. The notation includes treble and bass clefs, various note values, slurs, and dynamic markings.

**System 1:** The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with slurs and a dynamic marking of *cresc.* The second staff continues the melody with slurs and a dynamic marking of *cresc.* The third staff features a bass line with slurs and a dynamic marking of *cresc.*

**System 2:** The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with slurs and a dynamic marking of *dim.* The second staff continues the melody with slurs and a dynamic marking of *dim.* The third staff features a bass line with slurs and a dynamic marking of *dim.*

**System 3:** The first staff begins with a treble clef and a key signature of one flat. It contains a melodic line with slurs and a dynamic marking of *dim.* The second staff continues the melody with slurs and a dynamic marking of *dim.* The third staff features a bass line with slurs and a dynamic marking of *dim.*

Additional markings include *Etwas zurückhaltend* (Somewhat restrained) and *Ped.* (Pedal).



The recapitulation restates literally the first 33 measures of the exposition but in measure 149 the movement modulates to A major - for the first time - and brightens up the whole impression. The materials previously heard in measures 35-64 of the exposition are now presented in the confident and warm A major key. However, it must be said that the entire recapitulation is not pronouncedly major or minor; it wavers in between the two modes. The A minor complex returns at measure 178 by way of a deceptive cadence; and the motive of the principal theme, in double stops in the violin, and accompanied by a tonic pedal in the piano's right hand, serves as transition material to the coda:

Example 6.



Idiomatic violin writing of a rather brilliant style is presented in the coda (190-210) beginning with rapid sixteenth note passages accompanied by strong chords in the piano:



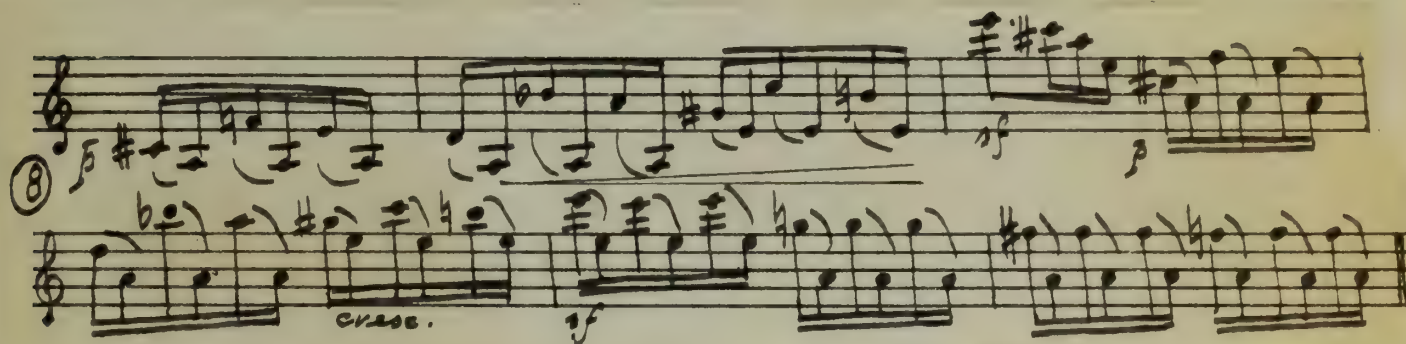


## Example 7.



The crossing of the strings produces a series of tonic and dominant pedal points:

## Example 8.



And of interest in the rather abrupt close is the major to minor change of measures 206 and 207:



Section of the fruit of the plant, showing the internal structure.

Fig. 1.

1875



Section of the fruit of the plant, showing the internal structure.

Fig. 2.

## Example 9.



There are more violin sonatas of three than of four movements. Opus 105 has three movements, but Schumann wished, nevertheless, to give the impression that neither adagio nor scherzo is missing, for there is a suggestion of these two elements in the Allegretto.

This second movement is typically Schumannian, particularly in its melodic character. It is a group of lovely miniatures in intimate style and begins unexpectedly as if in the middle of a piece. Not of the Beethoven style - neither dramatic, epic, melancholic, nor heroic - it is very lyric; everything is executed on a small scale; it is modest and typically German. Though the violin dominates in melody, the piano is worked out carefully with little thematic snatches.

The form is that of a rondo. Three A sections, always in F major, have B and C sections as intermezzi; and there is a brief coda. A contains two ideas: 1) a modest, song-like theme consisting





of two verses with a refrain -

Example 10.

⑩ *Allegretto*  $\text{♩} = 96$

the four-note snatches in measures 3, 4 and 5 of the accompaniment and the thirty-second note figure in the bass of measures 7-8 ( a consequence of the thirty-second note figure in the melody) are derived from the melody; and 2) a contrasting idea, a little scherzando:



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PART 1  
1880



## Example 11.

(11)

A restating of the first three measures (slightly modified) completes section A -

(12)

which, after a suspension, chromatically descends to section B. -

(12a)





an entirely new F minor theme which is related to the first theme by the thirty-second note figure.

Section C (41-56), a second intermezzo, is stronger and more vigorous with a march rhythm in the bass:

Example 13.

(13) *Bewegter*

It develops the thirty-second note figure heard in A. The horn-like motives in measures 49-50 are reminiscent of Schubert:

Example 14.

(14)

The most striking observation of this intermezzo is that it presents the climax (54-55) of the movement:

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## Example 15.

Handwritten musical score for Example 15, measures 15 through 18. The score is written on three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 15 is marked with a circled '15'. The key signature has one sharp (F#). The music features a melody in the upper staves and a more complex accompaniment in the lower staves. Performance markings include 'dim. rit.' above the first staff in measure 17, 'rit.' above the second staff in measure 17, and 'dim.' below the second staff in measure 17. The piece concludes with a double bar line at the end of measure 18.

A" follows and this time with the scherzando idea altered for the purpose of working toward the transition to the coda. The piano shares now, for the first time, in the main theme, by developing its initial motive:

## Example 16.

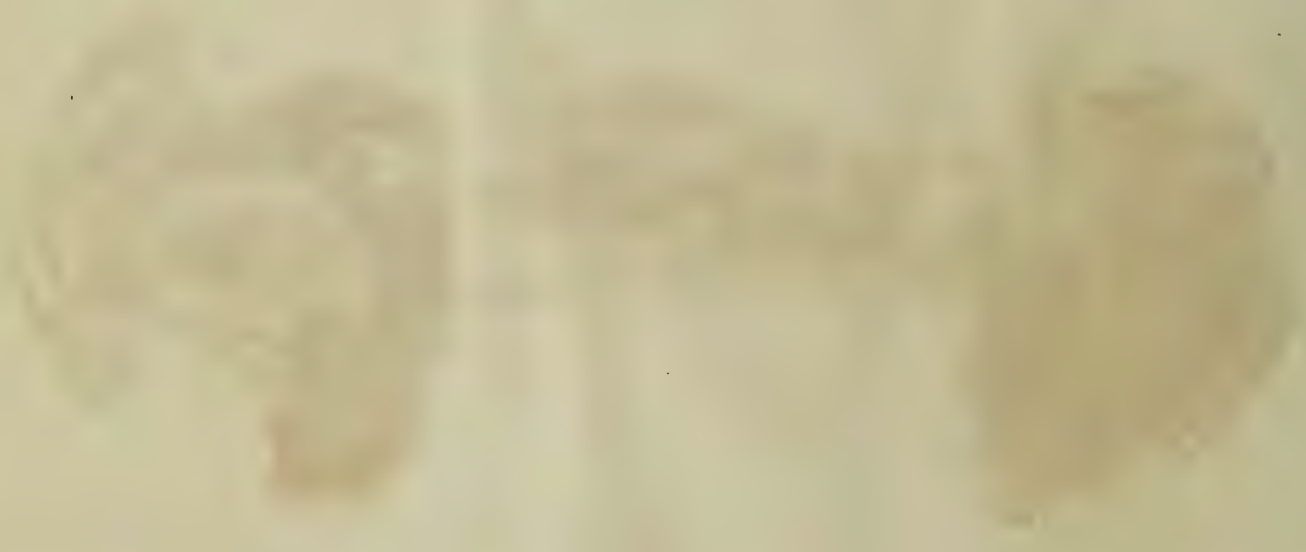
Handwritten musical score for Example 16, measures 16 through 19. The score is written on three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 16 is marked with a circled '16'. The key signature has one sharp (F#). The music features a melody in the upper staves and a more complex accompaniment in the lower staves. The piece concludes with a double bar line at the end of measure 19.





FIG. 1. *Phaseolus vulgaris* L. (Common Bean).  
Left: Seed in profile. Right: Seed in cross-section showing the cotyledons and the central pit.

FIG. 2. *Phaseolus vulgaris* L. (Common Bean).  
Left: Seed in profile. Right: Seed in cross-section showing the cotyledons and the central pit.



The brief coda over a tonic pedal features the ever-present thirty-second note figure.

Example 16<sup>a</sup>



In the third movement (Lebhaft) the violin is effectively treated and in real sonata, not concerto, style. The piano is not a mere accompaniment as both instruments receive equal share in the distribution of thematic material and in dialogue fashion. This results in a contrapuntal style. A theme is stated in one instrument and soon thereafter is taken up by the other so that portions of the theme overlap one another (see Example 17).

This movement is in a mixed form, a rondo-sonata, with three different themes. The first is a restless, staccato theme which, much like the so-called "Bear's Dance" theme in the finale of the Beethoven Violin Sonata, Opus 30, No. 3, pervades the whole movement. It creeps in, even in the lyric portions, where it is not expected.



## Example 17.

17 *Lebhaft. (♩ = 94)*

*nicht gebunden*

First stated over a tonic (A minor) pedal point, - it presents a striking contrast to the first two movements in its constant sixteenth-note uphill and down-hill motion and in the dialogue between the instruments. There are several changes of key.

A four-measure phrase of strong accents introduces the modest and lyric F major second theme:

## Example 18.

18



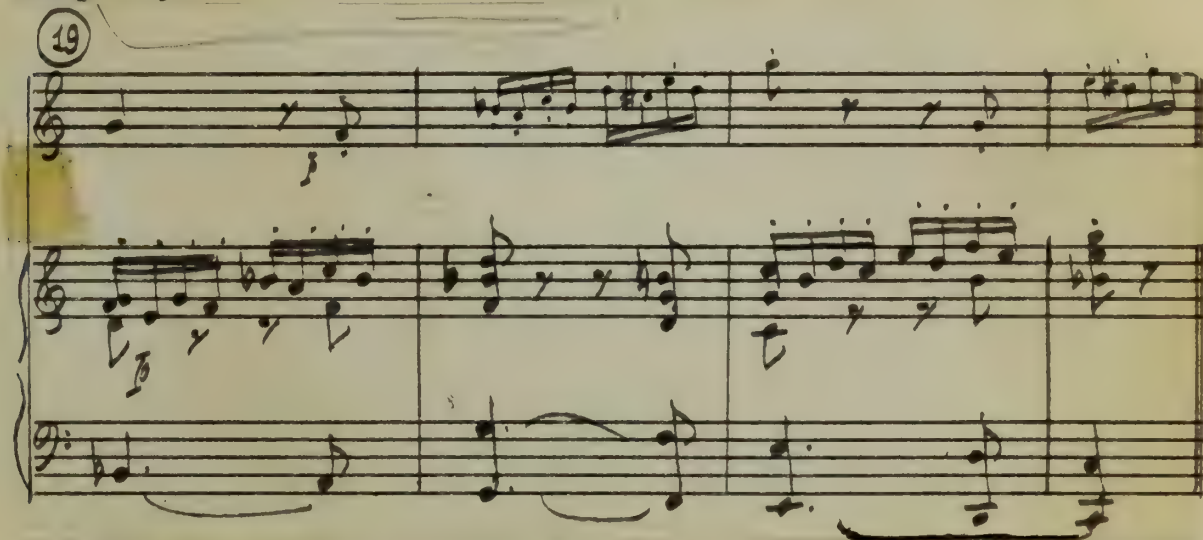


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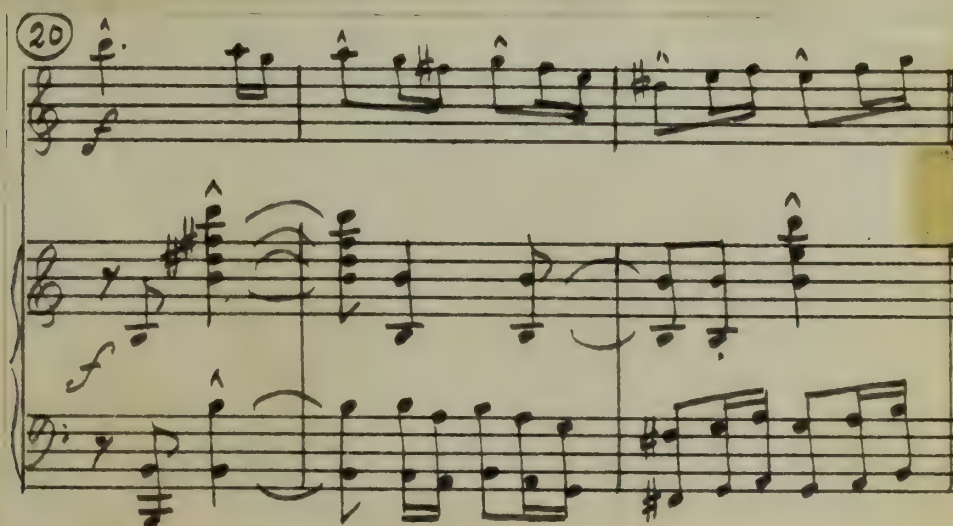
The thematic transition that follows resembles the beginning of the movement -  $\flat$  instead of  $\natural$  is used -demonstrating an interesting return to the first theme by means of the initial motive:

Example 19.



The third theme, -

Example 20.



entirely new and vigorous, is stated in close dialogue, first

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by the violin; and then is followed by a beautifully lyric and exalted theme in E major which is strikingly Schumannesque -

Example 21.

The musical score for Example 21 consists of two systems. The first system, labeled with a circled '21', shows measures 21 to 23. It features a violin melody in E major (three sharps) and a piano accompaniment. The piano part includes chords in the right hand and a bass line in the left hand. The second system, labeled with a circled '24', shows measures 24 to 26. The violin continues its melody, and the piano accompaniment becomes more complex with arpeggiated figures and sustained notes. The score is written in E major and 4/4 time.

and which at first hearing seems new. However, the first motive and soon thereafter material from the second theme appear again as preparation to the return to the first theme. This is logically executed and the flow of the melody is not interrupted. At measure 101, over an E pedal point, there begins a lengthy transition - using successively shorter and shorter portions of the first theme - to the recapitulation (117).



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Schumann here, as in the first movement, makes use of the major mode in recapitulating subsidiary material. After literally restating the first theme, the second theme is given in A major, but is tinged for a few measures with C sharp minor. The most salient features of the recapitulation is that in the middle of it, where a climax is expected, there comes by way of a deceptive cadence, a reminiscence of the main theme of the first movement, but not without the motive of the last movement's principal theme, and over an F pedal point. Then comes an elaborate and effective working out of the initial motive of the movement. Here, the piano displays its harmonic possibilities. For four successive times (183-187) where an E major chord is expected on the first beat of the measure, Schumann writes a composite chord, tonic over dominant:

Example 22.

The musical score for Example 22 is presented on three staves: treble, alto, and bass. The key signature is one sharp (F#). The score is marked with a circled '22' in the top left. The treble staff begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a half note A4. The alto staff begins with a half note F#4, followed by a quarter rest, then a quarter note G#4, and a half note A4. The bass staff begins with a half note F#2, followed by a quarter rest, then a quarter note G#2, and a half note A2. The score continues with complex harmonic structures, including a 'Ped.' marking in the bass staff.

This gives a heightening effect which is intensified more by the



shortened motive coming now in half measures and with the piano continuing to stress chords of rich tone-clusters. This all leads to the vigorous third theme which forms the coda (192-213). We see now why Schumann delayed the climax. He wished to present it in the coda<sup>1</sup> and thereby give a dramatic ending to the Sonata.

Schumann intensifies this climax by using syncopation and sforzando markings. The piano is given strong chords, left hand octaves and tremolo pedal points, while the violin utilizes tremolo, octaves, double stops and chords.

Opus 121, Zweite grosse Sonate, was written for Ferdinand David, one of Germany's most influential violinists, the teacher of Joachim and Wilhelmj. David served as concertmaster to Mendelssohn's Gewandhaus Orchestra and gave much advice to the writing of this composer's violin concerto. Schumann aimed at pleasing David by writing Opus 121 and no doubt had the "Kreutzer" Sonata in mind as his model. The introduction (Ziemlich langsam, Kurz und energisch) is majestic, powerful and chorale-like:

Example 23.

( See next page.)

---

1. Measures 199 and 201 contain a chord favored by Schumann - the Neapolitan-sixth. See also measure 23 of the first movement.





23

The violin soliloquizes for three bars and the chorale comes again in the keyboard instrument but in a different mood (piano) while the violin, with a new melody, plays recitative dialogue. The recitative of the violin is brought to a close by a flourish on a dominant ninth chord.

The principal theme of the main section of the movement (Lebhaft, in sonata-allegro form) is derived from the introduction and is given an agitato accompaniment figure (a characteristic of Schumann) which pervades the entire piece:

Example 24.

24 *Lebhaft* (♩ = 108)





Example 24<sup>a</sup>

(24<sup>a</sup>)

The lyric second theme:

Example 25.

*ritempo*

(25)

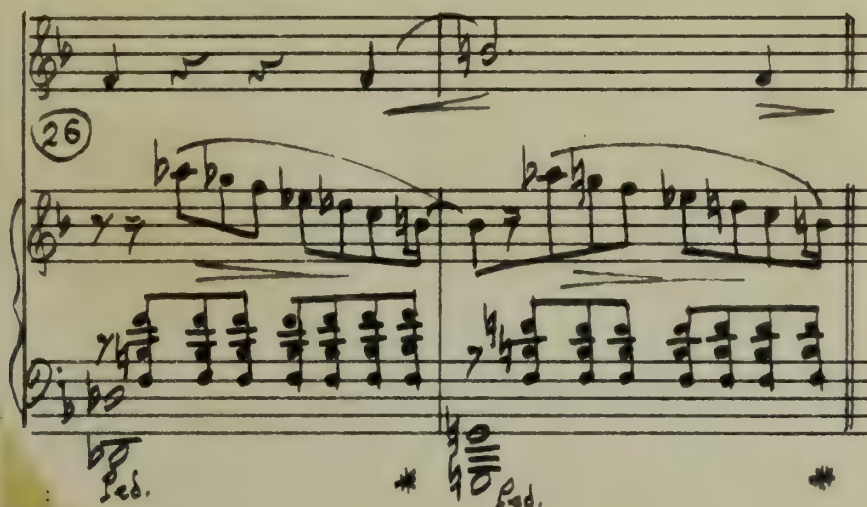
modulates to F major and at measure 74 there is a transition to the first theme. The development section (measures 97-187) is very





long and involved. It brings in a new motive which is used a number of times as a transition -

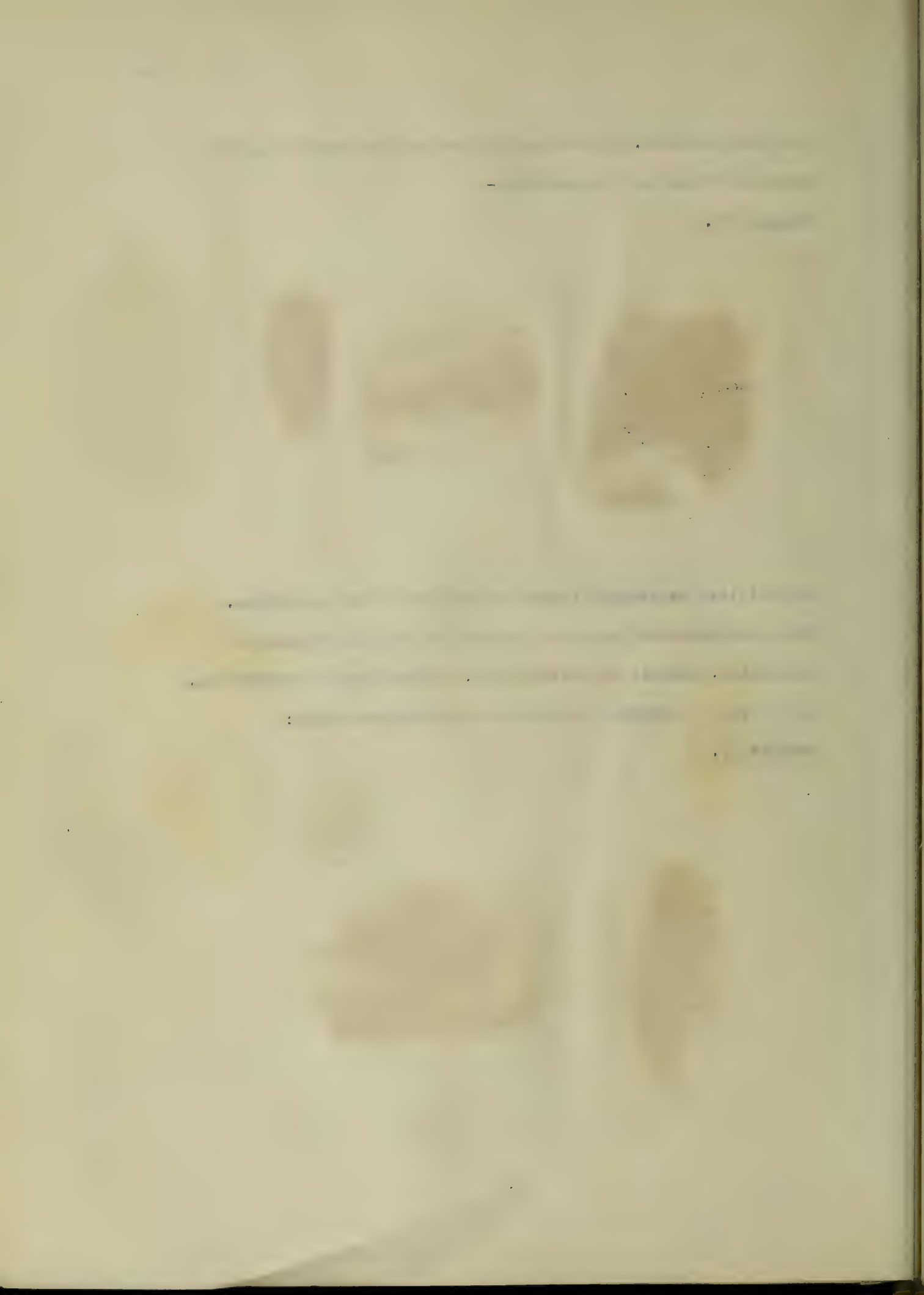
Example 26.



and utilizes materials already introduced in the exposition. There are numerous deceptive cadences as well as the use of diminution, canonic imitation (120), extended use of modulation, and a type of syncopation which is very Schumannesque:

Example 27.





Measure 188 begins the recapitulation; a long coda (266-284) formed on the *agitato* motive closes the movement.

The second movement (Sehr Lebhaft) is in scherzo form with several intermezzi. It is not complicated as is the first movement. There is much repetition. the entire movement is reminiscent of a Mendelssohn "Song without Words". As in Schumann's "Novellettes", a tune is developed at length and then followed by an intermezzo with a new theme.

The third movement, (Leise, einfach) opens with a folksong-like theme:

Example 28.

and continues with four variations on this theme. The first variation is a repetition of the theme with a new accompaniment of 16th notes in piano right hand, but the bass remains the same. In the second variation the piano gets a new guitar-like motive while the violin plays the theme in double stops:





## Example 29.

(29) *Etwas lebhafter*

*(ohne Verschiebung)*

The third section is actually not a variation but a fantasy on two different motives. The first is from the second movement (scherzo) and the second is from the theme of the variations. Each theme maintains its respective character and this section is energetic, fast, more vigorous and of fuller sound to contrast the variations. The next variation states the theme and harmony unaltered but with a new accompaniment in arpeggio figuration. The thematic coda, containing a reminiscence of the triplet figure, begins at measure 129.

The first theme of movement IV (Bewegt, sonata-allegro form), is composed of two ideas in the aspect of question (measure 1-2, piano and agitato) and answer (measures 3-4, forte and staccato):



The first specimen is a small, elongated seed or fruit, possibly of a legume, showing a distinct hilum. The middle specimen is a more rounded, oval-shaped seed or fruit, also showing a hilum. The rightmost specimen is an elongated seed or fruit, possibly of a different species, showing a more complex shape with a pointed tip.

The second specimen is a small, rounded seed or fruit, possibly of a different species, showing a distinct hilum. The third specimen is an elongated seed or fruit, possibly of a different species, showing a more complex shape with a pointed tip.

## Example 30.

(30) (Bewegt = 110)

The musical score is handwritten and consists of two systems, each with three staves. The first system is marked with a piano (*p*) dynamic. The second system is marked with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures containing complex harmonic structures. The tempo is indicated as 110, and the time signature is 3/4. The key signature is D minor, indicated by one flat (Bb).

The harmony is modified in measures 7-8; the C' natural in measure 7, somewhat as a surprise, brings the harmony to A minor and, one measure later, to A major, before returning to D minor (measure 15). The question and answer ideas are combined at measure 11:





## Example 31.

This is followed by an elaboration of the first flowing motive with **ff** accompaniment.

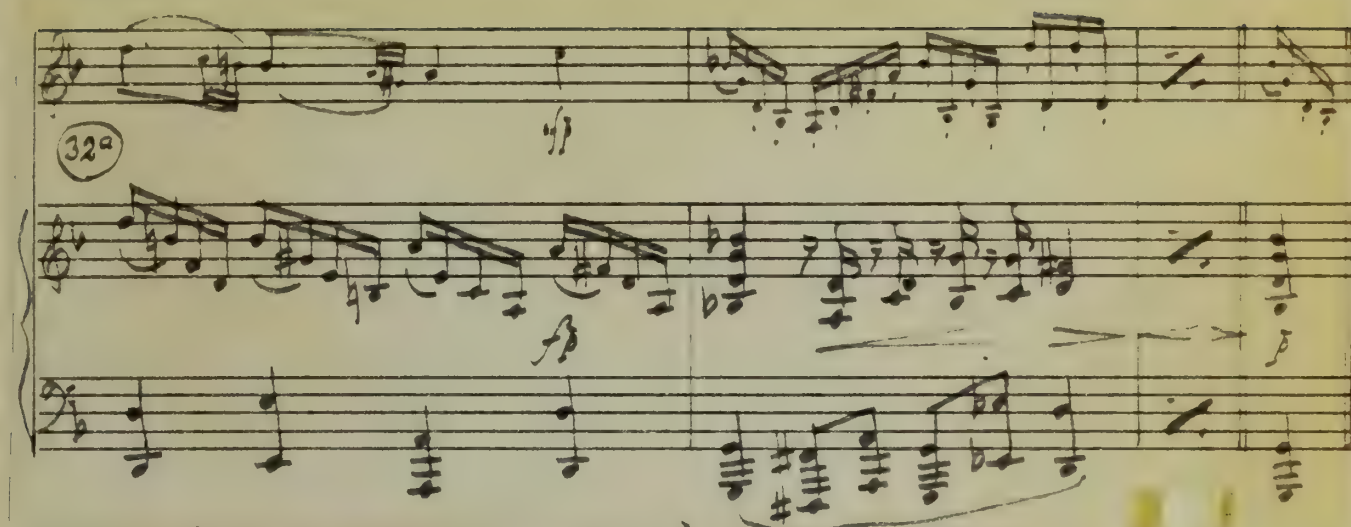
The second theme (measure 22), shared by the three staves, appears first in the piano right hand. There is a free harmonic counterpoint to this theme and a third element, an accompaniment.

## Example 32.



THESE ARE THE  
RESULTS OF THE  
EXPERIMENTS  
CONDUCTED AT  
THE LABORATORY  
OF THE  
UNIVERSITY OF  
CHICAGO  
IN THE  
MONTH OF  
JANUARY  
1900



Example 32<sup>a</sup>.

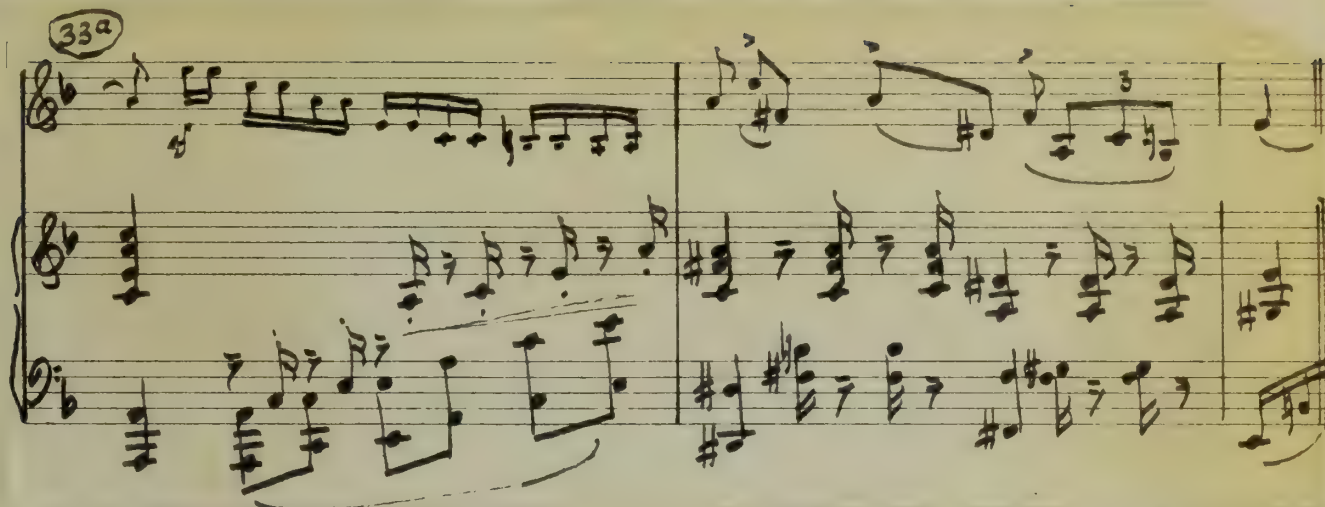
This section which presents the second theme has a development character. Schumann's question and answer treatment reappears beginning measure 31:

## Example 33.

A musical score for three staves, continuing the piece. The first staff (top) shows a continuation of the melody from the previous example. The second staff (middle) continues the complex, rhythmic accompaniment. The third staff (bottom) continues the harmonic accompaniment. A circled number '33' is located at the beginning of the first staff.

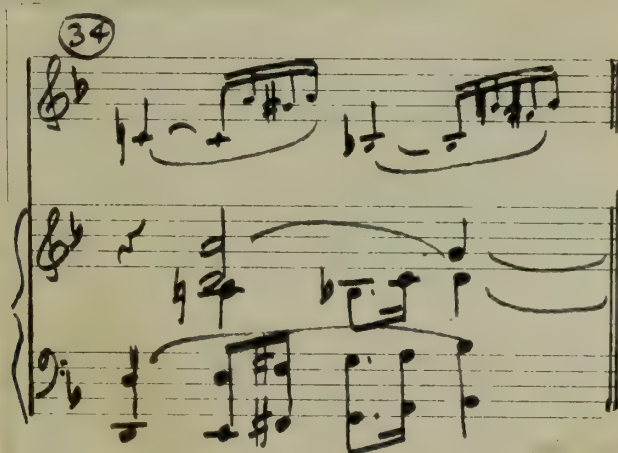




Example 33<sup>a</sup>.

In the development section (beginning measure 59) a motive, derived from the second theme section, is combined with a motive from the first theme:

## Example 34.



The derived motive is stated in canon (measure 65-67) at the octave, and at a quarter note's distance, between the left hand of the piano and the violin:

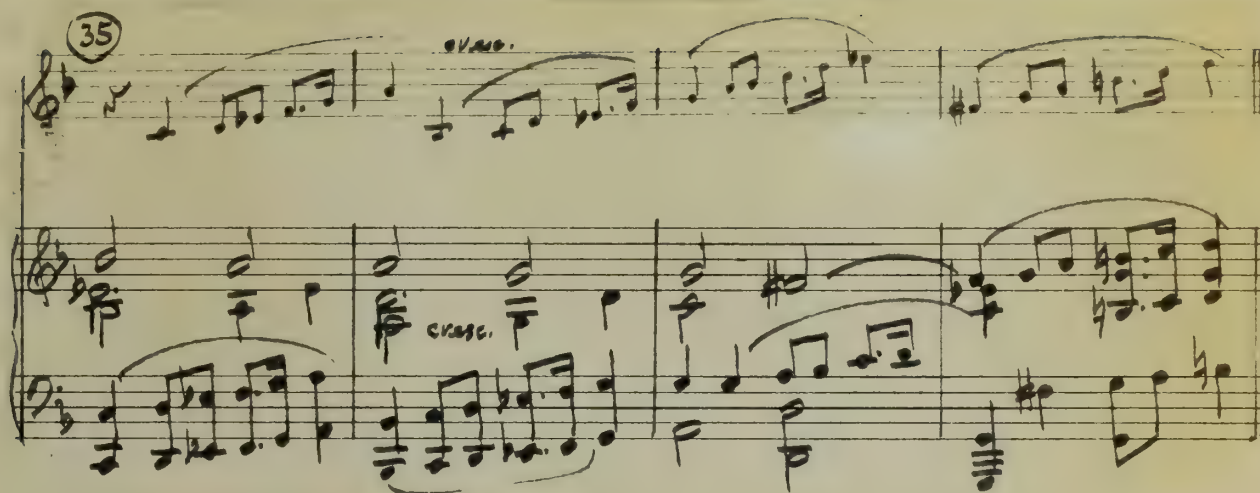


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## Example 35.



The development of the motives is then continued in combination and in various keys (C minor, A major, F minor, the far distant B major and E minor, and B major) before returning to A minor at measure 102 (recapitulation).

The recapitulation up to measure 134 is a literal restatement of the exposition. At measure 135 the dominant key appears and subsequent material follows rather closely the corresponding portions of the exposition, but in different keys; e.g., measures 54-57 of the exposition are stated a fourth higher as measures 153-156 of the recapitulation.

Measure 157 begins the coda, which uses a dominant pedal point and reviews the principal motives, climaxes the movement not in D minor but in D major. Of importance in this coda are the two places, measures 165 and 176, where, in place of an expected climax, there is a sudden return to piano followed by crescendo.

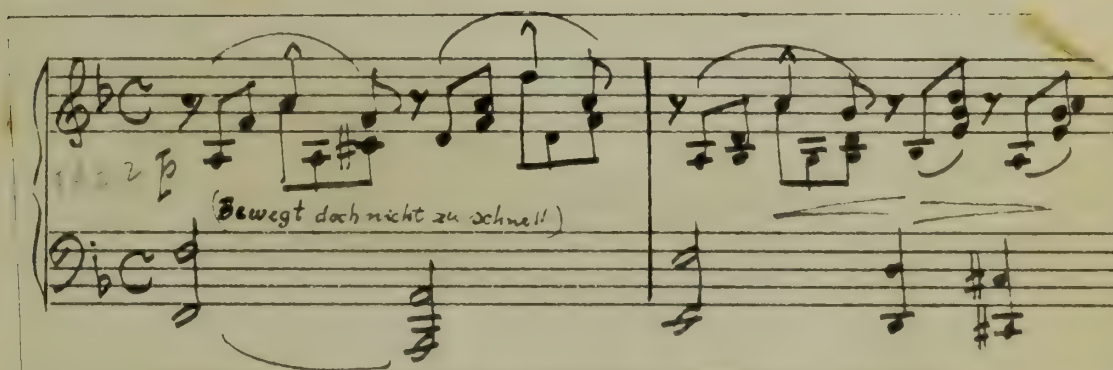




Schumann collaborated with Brahms and Albert Dietrich in writing a sonata for Joseph Joachim upon his arrival at Düsseldorf in 1853. The principal motive of this sonata used the notes corresponding to the initial letters of Joachim's motto, "Frei Aber Einsam." Dietrich<sup>1</sup> composed the first movement, Schumann the second and fourth movements, and Brahms<sup>2</sup> the third.

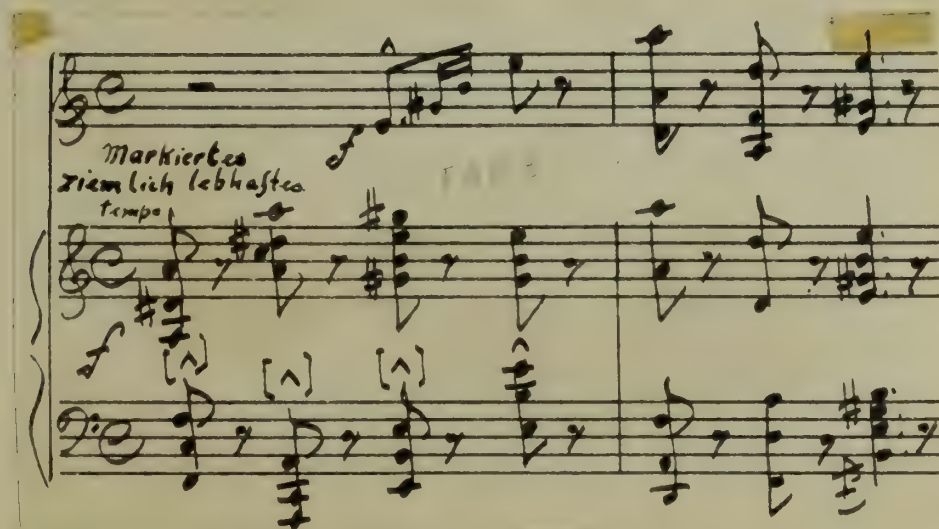
Schumann's two movements are effective. The second, an Intermezzo, states the "F.A.E." motive in the piano bass:

Example 36



The violin then answers with the motive. Schumann's finale -

Example 37



<sup>1</sup>See page 40.

<sup>2</sup>See page 42.



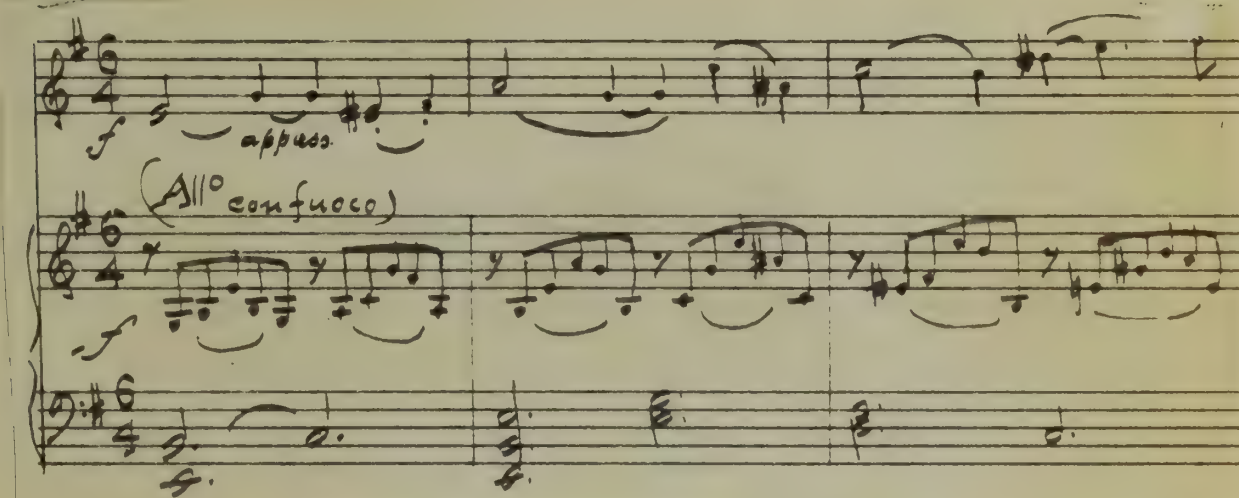
is in sonata-allegro form and has a brilliant variation-coda.

Schumann's influence was widespread among his contemporaries.

Carl Reinecke, Woldemar Bargiel, Joseph Rheinberger and Albert Dietrich represent the important German followers of Schumann who enhance the sonata literature for violin and piano.

Carl Reinecke<sup>1</sup> (1824-1910) conductor (1860-95) of the Gewandhaus orchestra and professor of composition at the Leipzig Conservatorium contributed one violin sonata, Opus 116, to the literature. The theme first presented and its accompaniment discloses Schumann influence:

#### Example 38



After the violin plays the theme, the piano takes it while the violin presents it in canonic imitation in the next measure. The opening movement is in sonata-allegro form and has a repeated exposition. This movement sounds very much like Schumann because of its harmonic, melodic and rhythmic treatment. Furthermore, the

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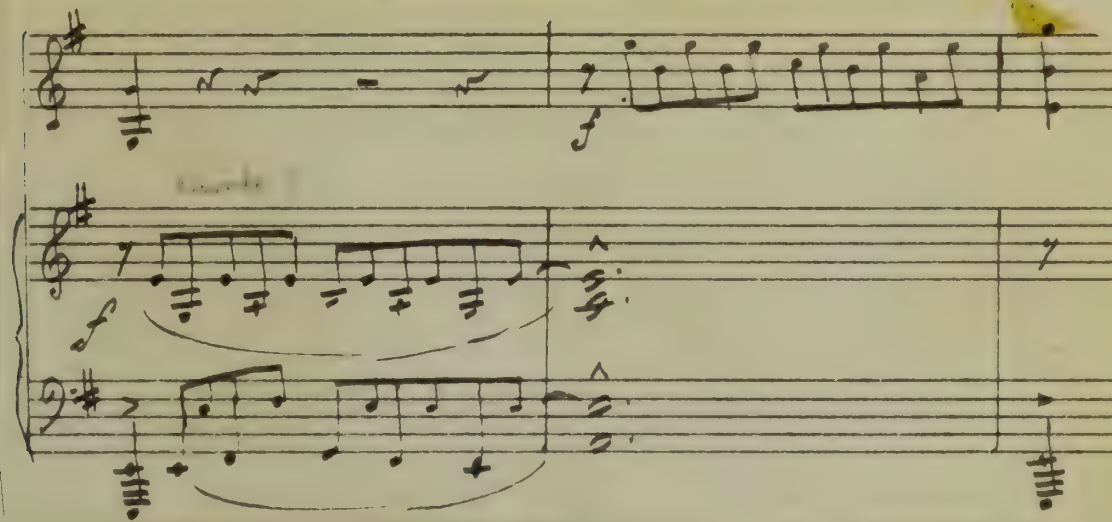
<sup>1</sup>Segnitz, Eugen, Carl Reinecke, Leipzig: Hermann Seemann, 1902, pp. 31-41.



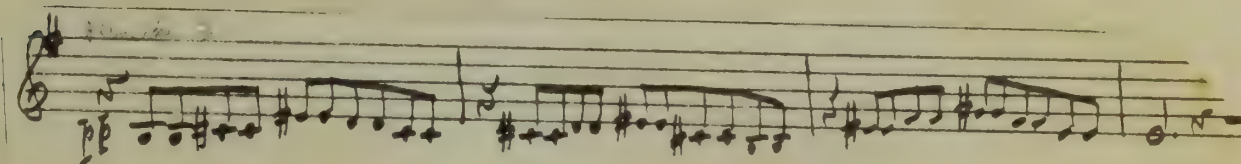


presentation of a motive in combination with a pedal point-

Example 39.



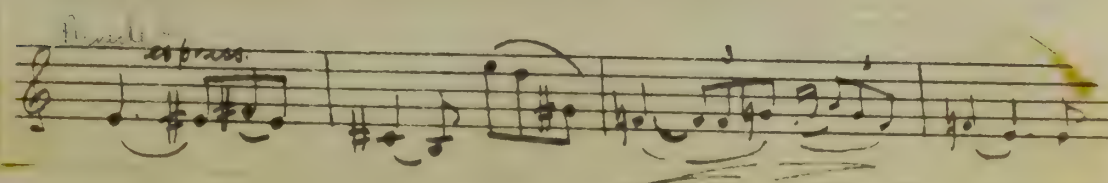
Example 40.



together with the mono-thematic complex, give further Schumannian touches. The coda (*Im tempo*) gives the opening theme and has melodic-motive bass which, with the *agitato piano* right hand gives a climactic ending (in the E minor key).

In the slow movement (three-part form) the loveliest theme is given in the middle section:

Example 41.





This section contains the climax which Reinecke obtains by a commonly used but effective means, the reiteration of a chord in sixteenth note figures:

Example 42.

The musical score for Example 42 consists of two staves. The top staff is a single melodic line with various ornaments and a 'rit.' marking at the end. The bottom staff is for strings, marked 'string. un poco', and features a dense texture of sixteenth-note chords. The key signature has one sharp (F#), and the time signature is 7/8.

The finale is a brilliant allegro:

Example 43.

The musical score for Example 43 is a piano solo in 2/4 time. It begins with the tempo marking '(All<sup>o</sup> con brio)'. The melody is marked with a forte 'f' dynamic and features frequent slurs and accents. The bass line provides a rhythmic accompaniment with many sixteenth notes. The key signature has one sharp (F#).

Its harmonic color and impassioned rhythm and melody reflect the Schumann style. This sonata corroborates Wilhelm Altmann's statement that "it cannot be denied that he [Reinecke] was far too much influenced

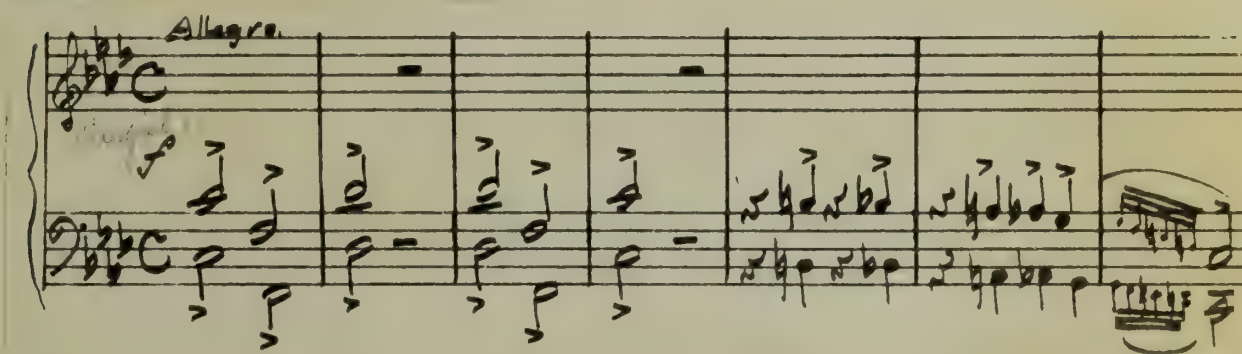




by Schumann, even in his later period, or that he seldom sounded a really personal note in his music."<sup>1</sup>

Woldemar Bargiel<sup>2</sup> (1828-1897) was a step-brother of Clara Wieck and ranks as one of Schumann's foremost disciples. The first theme of his only Sonata for violin and piano, Opus 10 in F minor, is continued in its third and fourth measures by stating in retrogression the opening motive:

Example 44



The second theme is elegiac. Bargiel repeats the exposition and in the rather short development applies variation technique in working out the motives of the principal and subsidiary themes. A Schumannian *agitato* coda contributes to the dramatic F minor character of the movement.

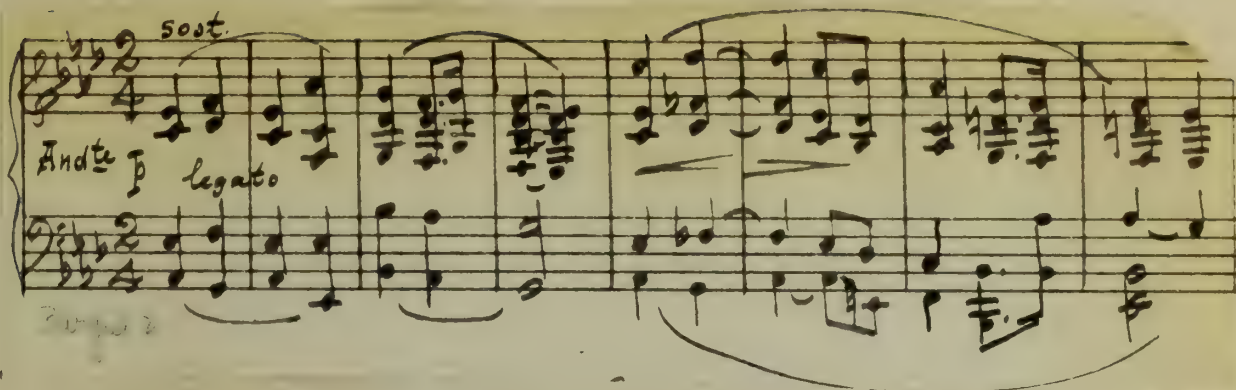
The *Andante sostenuto* introduces variations on the following theme:

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<sup>1</sup>Cobbett, W. W., Cyclopedic Survey of Chamber Music, London: Oxford University Press, 1930, Vol. II, p. 286.

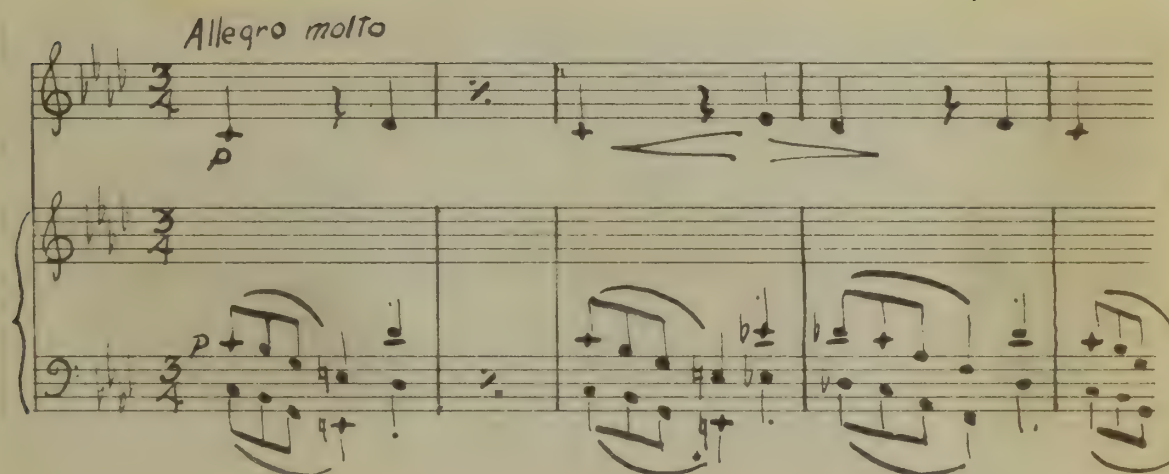
<sup>2</sup>Cf. Riemann, Hugo, Musik Lexicon, (Elfte Auflage Bearbeitet von Alfred Einstein), Berlin: Max Hesse, 1929, Vol. I, p. 110.





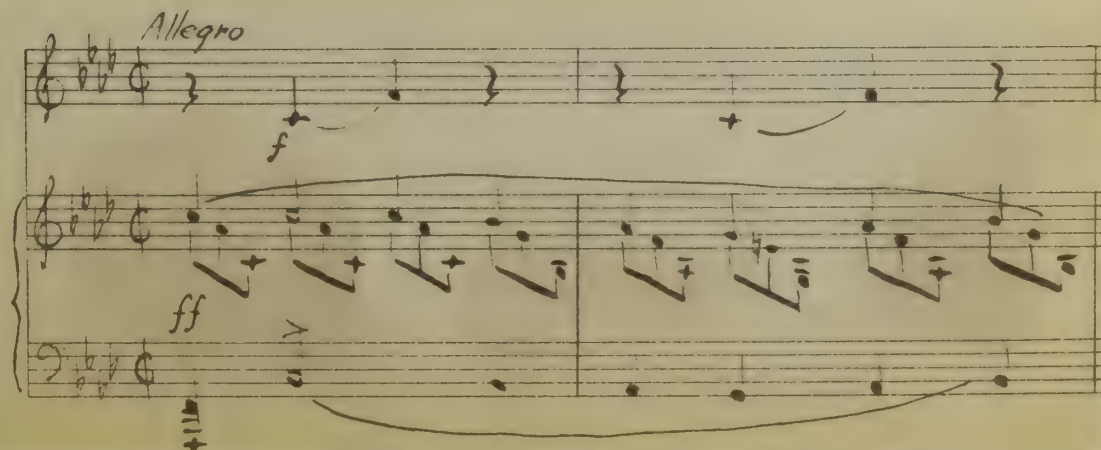
Bargiel is most original in the third movement wherein he combines  
the scherzo-

Example 46.



and finale -

Example 47.







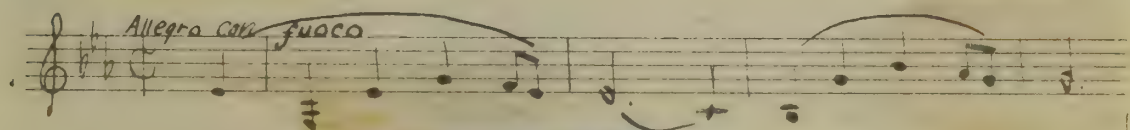
in alternating presentation, adding to this a coda containing canonic imitation:

Example 48



Josef Rheinberger<sup>1</sup> (1839-1901) is remembered today for his organ works, and some of these are in sonata-form. This versatile composer left two sonatas for violin and piano. Opus 77 has three movements (fast, slow, fast) of a light, melodious style. The opening movement is clearly in sonata-allegro form. Its principal theme, stated in unison and octaves, -

Example 49



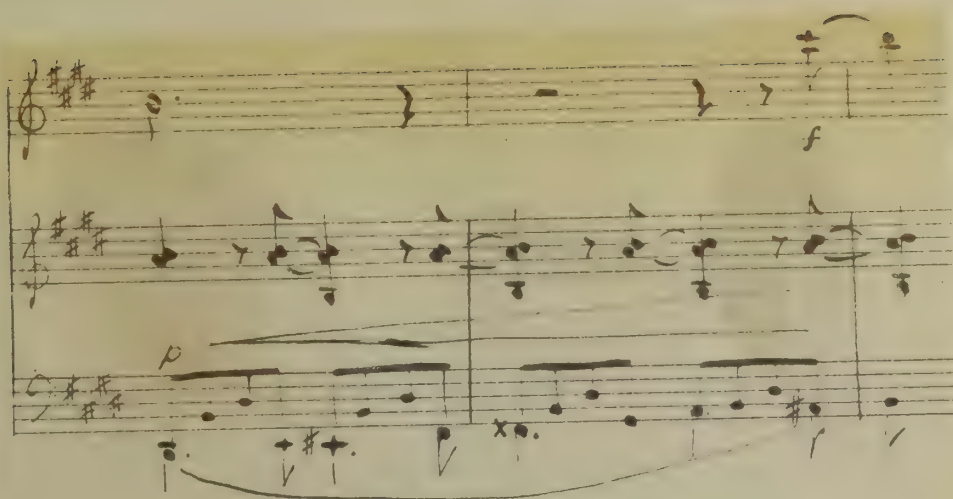
is folk-song-like. The exposition is repeated. Chromaticism in the bass part is used in the development:

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<sup>1</sup>Cf. Riemann, Hugo, Musik Lexicon (Ed. A. Einstein), Berlin: Max Hesse, 1929, pp. 1503-1504.



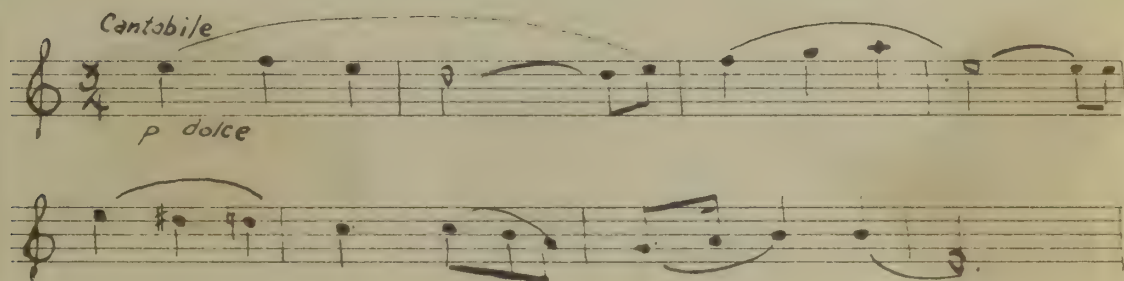
## Example 50.



The transition to the recapitulation is a climax which features a descending scale passage stated in octaves between the piano and violin.

The *adagio espressivo* begins with an exquisite violin melody—

## Example 51.



to which the dance-like middle section forms a sharp contrast.

The finale is a naive tarentella:

## Example 52.







*Passiflora ligularis* L. (Passifloraceae)  
Fruit and seed.

1880

*Passiflora ligularis* L. (Passifloraceae)

1880



*Passiflora ligularis* L. (Passifloraceae)

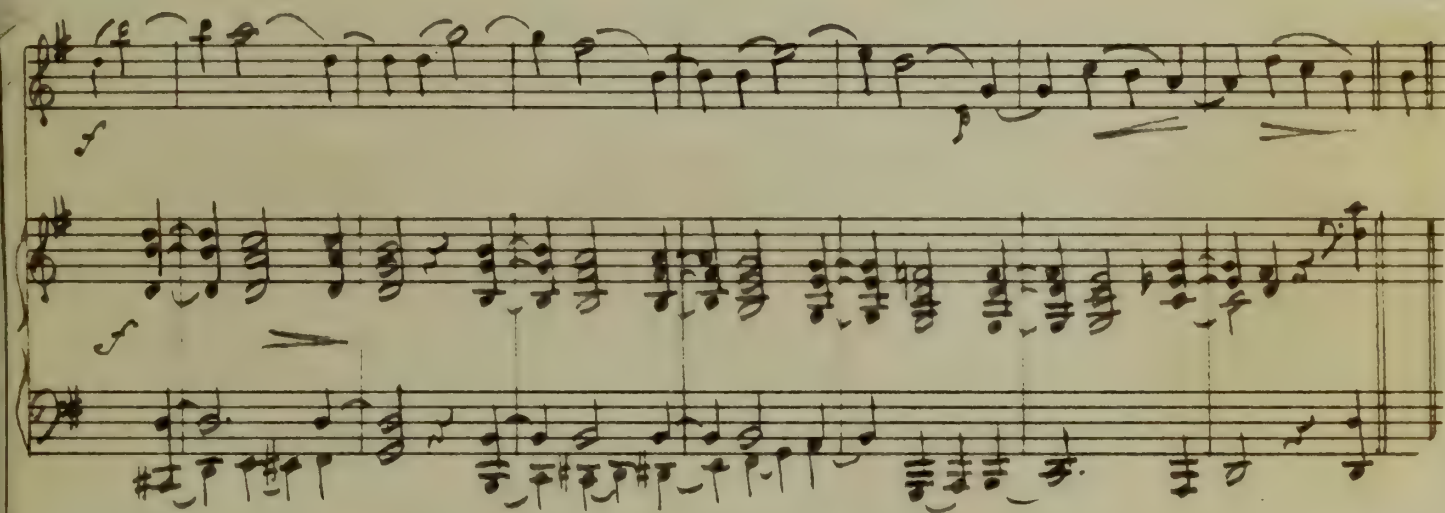
Fruit and seed.

1880



Opus 105 in E minor (dedicated to Franz Bruckner, the Royal Chamber Musician in Munich) is in sonata-allegro form and opens with a broad melody played generally by the violin and accompanied by the piano in chord figuration. The melodies, somewhat Schubertian in their beauty and expressiveness as exemplified in the second theme of the first movement, -

Example 53.



compensate for the lack of structural and contrapuntal interest in this broadly expanded piece.

The nocturne-like second movement also uses a minimum of polyphonic dialogue. The violin plays a melodic substance nearly all the time, accompanied by chord figurations on a fixed rhythmical pattern:



## Example 54.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The time signature is 12/8. The tempo is marked "Andte molto" with a quarter note equal to 52. The key signature has three sharps (F#, C#, G#). The piano part features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand. The violin part has a single melodic line. The score is divided into two systems, each with a repeat sign at the beginning. The first system includes the tempo marking "Andte molto" and the second system includes the marking "legatissimo".

Andte molto ♩ = 52

legatissimo

The sound effect of the piece is beautiful. Harmonically and melodically it is related somewhat to Brahms.

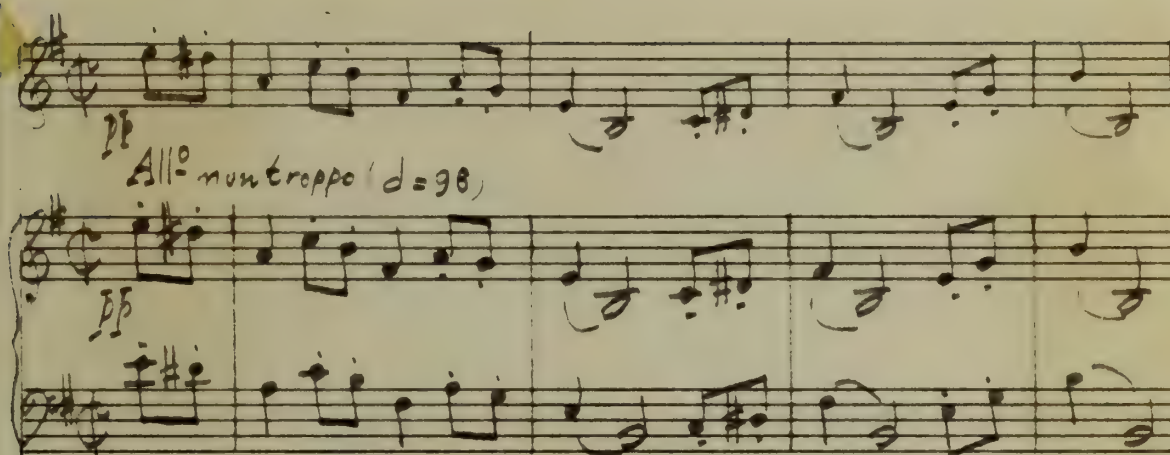
Though the finale doesn't have thematic material comparable to the first two movements, it is the most interesting piece of the sonata, having a more involved structure and interesting episodes





in polyphonic dialogue style. The form is a rondo with the following principal theme:

Example 55.



The episodes present fine examples of canonic imitation, -

Example 56.

Allo non troppo (d=98)  
pp

cresc.

cresc.

puif

and fugato, -

THE HISTORY OF THE

REIGN OF



OF THE



BY

## Example 57

The musical score for Example 57 is a piano introduction in G major, marked *Tranquillamente* and *Una Corda*. It consists of three systems of staves. The first system shows the right hand playing a flowing eighth-note melody and the left hand playing a simple accompaniment. The second system continues the melody with some chromaticism in the right hand. The third system features a more complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

as would be expected from an acknowledged master of contrapuntal art.

The first movement to the "F.A.E." Sonata was composed by Albert Dietrich<sup>1</sup> (1828-1908). From 1851 Dietrich had the advantage of studying under Schumann at Düsseldorf until 1854. This movement is in sonata-allegro form and uses the "F.A.E." motto as a counter-motive to the principal theme;

## Example 58

The musical score for Example 58 is a piano introduction in G major, marked *Allegro*. It consists of three systems of staves. The first system shows the right hand playing a flowing eighth-note melody and the left hand playing a simple accompaniment. The second system continues the melody with some chromaticism in the right hand. The third system features a more complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

<sup>1</sup>Cf. Riemann, Hugo, *op. cit.*, p. 402.





From the foregoing it can be concluded that in the violin sonatas of Schumann there is a subordination of form to the musical ideas. The A minor Sonata, in three movements, employs sonata-allegro form in its first movement whose themes are all similar in character. The listener is more impressed with the romantic quality of the music than with an awareness of its formal structure. The allegretto (second movement) is a rondo and the finale is a rondo-sonata.

The D minor Sonata, in four movements, shows a close connection between the introduction and the succeeding fast movement. A relationship exists between the scherzo and the slow movement by means of a reference to the subject of the scherzo in the third variation of the slow movement. In the principal theme of the sonata-allegro fourth movement, Schumann employs a question and answer effect. These two sonatas show Schumann to be a master at uniting flaring bits of musical inspiration into extended works having continuity of structure.

The influence of Schumann on his German followers,<sup>1</sup> Reinecke, Bargiel, Rheinberger, and Dietrich is detected chiefly in their use of harmony, melody, and rhythm since they rely on the classical conception of form as the framework for their ideas.

---

<sup>1</sup>It goes without saying that these men were influenced by other composers as well as Schumann.



## CHAPTER II

## JOHANNES BRAHMS AND HIS FOLLOWERS

"Johannes Brahms (1833-1897) sought to maintain and even to renew the sonata. More than Schumann, he tended towards cyclical cohesion not only by the recalling of themes but by his thematic variations which draw close to the general realization of César Franck while yet remaining far removed from it."<sup>1</sup> Brahms attempted in his treatment of the sonata "to bring everything into perfect and sure proportion, so that the classical idea of instrumental music may still be maintained in pure severity...."<sup>2</sup>

In his twentieth year (1853) and as his first contribution to chamber music Brahms composed the Scherzo to the "F.A.E." Sonata, whose other movements were written by Schumann and Albert Dietrich. Joachim had the Scherzo alone of this work published in 1906.

---

<sup>1</sup>Selva, Blanche, op. cit., p. 207.

<sup>2</sup>Cf. Parry, C. H. H., "Sonata" in <sup>Groves</sup>op. cit., IV, p. 836.





## Example 59.

*Allegro*

*f* *cresc.*

"In this Scherzo different rhythms are employed simultaneously, -

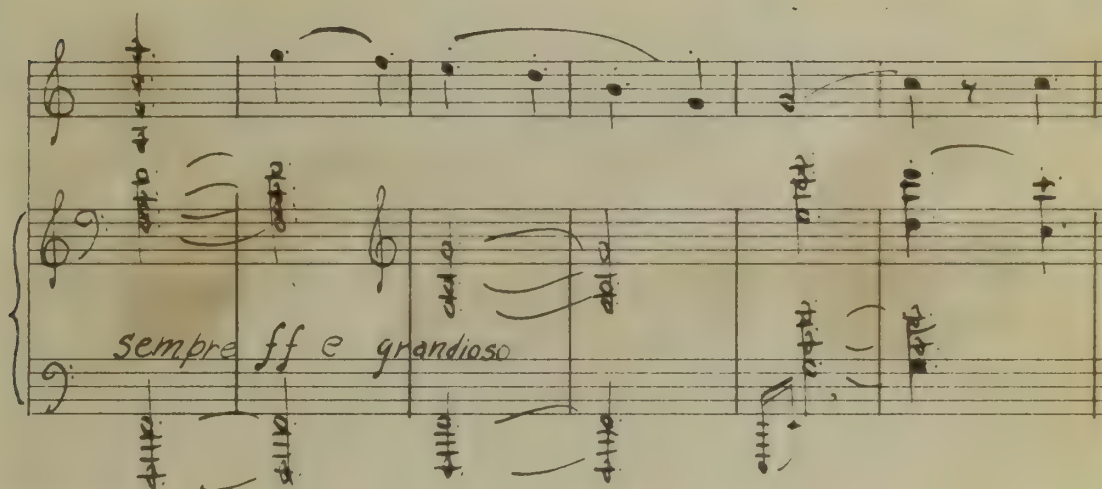
## Example 60.

*f* *cresc.*



and all the hobgoblins of romanticism are at play, but the form is never the less extremely concise and clear. This is not wonderful; Brahms always knew how to construct a Scherzo, even when he had not yet mastered the sonata form. If it were not that the naively boastful C major Coda -

Example 61



bears the instruction sempre ff e grandioso, the temptation would be great to range the Scherzo as a work of a much later period."<sup>1</sup>

Brahm's three Violin Sonatas, Op. 78, 100, and 108 are characteristic of his mature style. Opus 78 in G major, composed at Pörschach in the summer of the years 1878-79, begins its first movement with a far flung theme of idyllic character given by the violin, with plain chords in the piano accompaniment:

---

<sup>1</sup>Geiringer, Karl, Brahms: His Life and Work, Boston and New York, Houghton Mifflin Co., 1936, p. 229.



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## Example 62

*Vivace ma non troppo*

Handwritten musical score for Example 62, measures 11-20. The score is in G major (one sharp) and 4/4 time. It features a piano part and a violin part. The piano part has a circled measure number '36' and a dynamic marking 'p mv.'. The violin part has a circled measure number '36' and a dynamic marking 'p mv. dolce'. The music shows a continuation and development of a theme.

In measure 11 there is a continuation as well as a development of the theme - repetition of the theme does not occur until measure 20. There are two melodies; one in the piano part, the other in the violin;

## Example 63.

Handwritten musical score for Example 63, measures 37-46. The score is in G major (one sharp) and 4/4 time. It features a piano part and a violin part. The piano part has a circled measure number '37' and a dynamic marking 'p mv.'. The violin part has a circled measure number '37' and a dynamic marking 'p mv.'. The music shows a continuation and development of a theme.

The rhythmic phraseology here is very Brahmsian, the violin is grouped as "three times two", while the piano part is "two times



six". The tying over the bar-line (measures 12-13) of the violin and the contrary motion beginning at the extremities of the keyboard are also characteristic of Brahms. The twenty-measure first theme is divided into "ten plus ten" measures and courses through the keys E major, E minor, F sharp minor, B minor, E minor and finally G major. At measure 29 there begins a thematic transition with the initial motive in the piano, the double stops in the violin corresponding to the piano, the double stops in the violin corresponding to the piano accompaniment in measures 1-9.

The second theme in D major -

Example 64.

(38) *con anima*

*overc.*

is cordial in sentiment and expression. It soon (measure 40) continues in both instruments. The violin at measure 44, carries on with the presentation of the theme bringing it to a climax followed by a retreating impression to the initial motive. The



The following is a list of the names of the persons who have been elected to the office of the President of the United States, from the year 1789 to the present time. The names are given in the order in which they were elected, and are accompanied by the year of their election. The names are given in the order in which they were elected, and are accompanied by the year of their election.

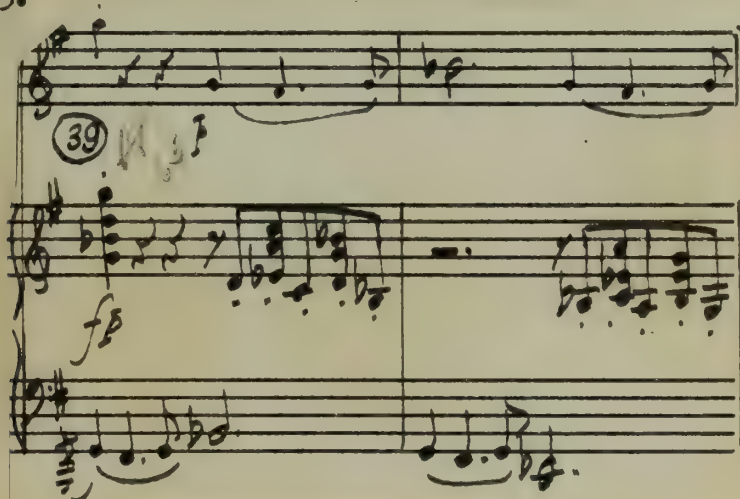
George Washington  
John Adams  
Thomas Jefferson  
James Madison  
James Monroe  
John Quincy Adams  
Andrew Jackson  
Martin Van Buren  
William Henry Harrison  
John Tyler  
Zachary Taylor  
Franklin Pierce  
Abraham Lincoln  
Andrew Johnson  
Ulysses S. Grant  
Rutherford B. Hayes  
James A. Garfield  
Chester A. Arthur  
Grover Cleveland  
Benjamin Harrison  
William McKinley  
Theodore Roosevelt  
Woodrow Wilson  
Warren G. Harding  
Calvin Coolidge  
Herbert Hoover  
Franklin D. Roosevelt  
Dwight D. Eisenhower  
John F. Kennedy  
Lyndon B. Johnson  
Richard M. Nixon  
Jimmy Carter  
Ronald Reagan  
George H. W. Bush  
Bill Clinton  
George W. Bush  
Barack Obama  
Donald Trump



The following is a list of the names of the persons who have been elected to the office of the President of the United States, from the year 1789 to the present time. The names are given in the order in which they were elected, and are accompanied by the year of their election. The names are given in the order in which they were elected, and are accompanied by the year of their election.

measures 60-69 waver between B major and B minor. Measures 70-81 assume the role of a long coda to the exposition which is closed by a prolonged scale rising three octaves in the violin. The exposition of this movement presents themes of similar character and expression. Strong contrasts are lacking.

The development (measures 82-155) commences with materials from the first theme. The scale figure is carried by both instruments and passes to A flat major. The music becomes harmonically richer (measures 100 and following) energetic and rhythmically complicated, presenting the climax of the development (measures 118-133). Measure 134 begins the last section of the development, a transition, with the second theme motive-  
Example 65.



in the minor instead of major key, and in dialogue between the bass of the piano and the violin.

The recapitulation (measure 156) omits the initial motive of the first theme, the listener has heard it frequently enough



to consider it as implied.

There is a condensation of material. The second theme (measure 174) is now in G major and accompanied by the scale motive heard in the exposition and the development section. The scale motive, as counterpoint to the second theme, descends in stepwise sequence (measures 174-177) and is inverted (measures 178-180). A climax is reached at measure 191. The rising scale-figure is followed with mysterious chords in the extreme low register of the keyboard of which Brahms was very fond and which contrast the high register of the violin:

Example 66.

The musical notation for Example 66 consists of two staves. The top staff is in G major (one sharp) and contains four measures of music. The bottom staff is in G major and contains four measures of music. The notation includes various chords and melodic lines, with some notes circled and others marked with accidentals. The first measure of the top staff has a circled '40' below it. The notation is handwritten and includes many accidentals and ties.

The coda (measures 223-243) uses mainly first theme material.

The adagio (E flat major) is a large song-form with an intermezzo as the second section. The piano begins the song-like and Schumannesque first theme in a low register; the violin continues it:





## Example 67.

At the più andante, a new melody of somber character is presented in the bass:

## Example 68.

It is developed and brought to a climax at measure 57 where a codetta (measures 57-66) to the intermezzo, formed on a motive of the più andante theme, returns the music to the first theme.





This theme is now more elaborately stated, with double-stops in the violin and a more animated figuration in the piano, but with harmonies identical to the first section. There is some similarity here to Mendelssohn's "Song Without Words". Measures 97-122 form a coda to the movement. The E flat pedal point is presented in a rhythmic derivative of the second theme which, in the piano right hand, is shifted to begin a quarter note later:

Example 69.

Example 69 shows measures 43-48. The violin part begins with a half rest in measure 43, followed by a half note G4 in measure 44, and then a half note A4 in measure 45. The piano part features a complex, arpeggiated figuration in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *f* and *p* markings.

The finale of the sonata has its origin in two of Brahms's songs, "Regenlied" and "Nachklang", meant to be sung as one composition. The melancholy theme -

Example 70.

Example 70 shows measures 49-54. The violin part begins with a half note G4 in measure 49, followed by a half note A4 in measure 50, and then a half note B4 in measure 51. The piano part features a complex, arpeggiated figuration in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *p* and *mf* markings.

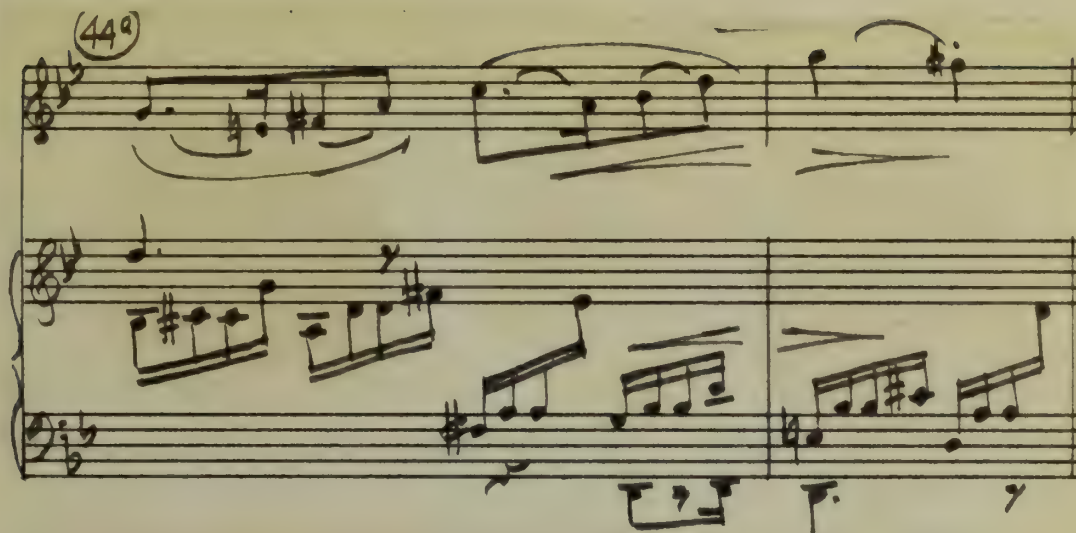


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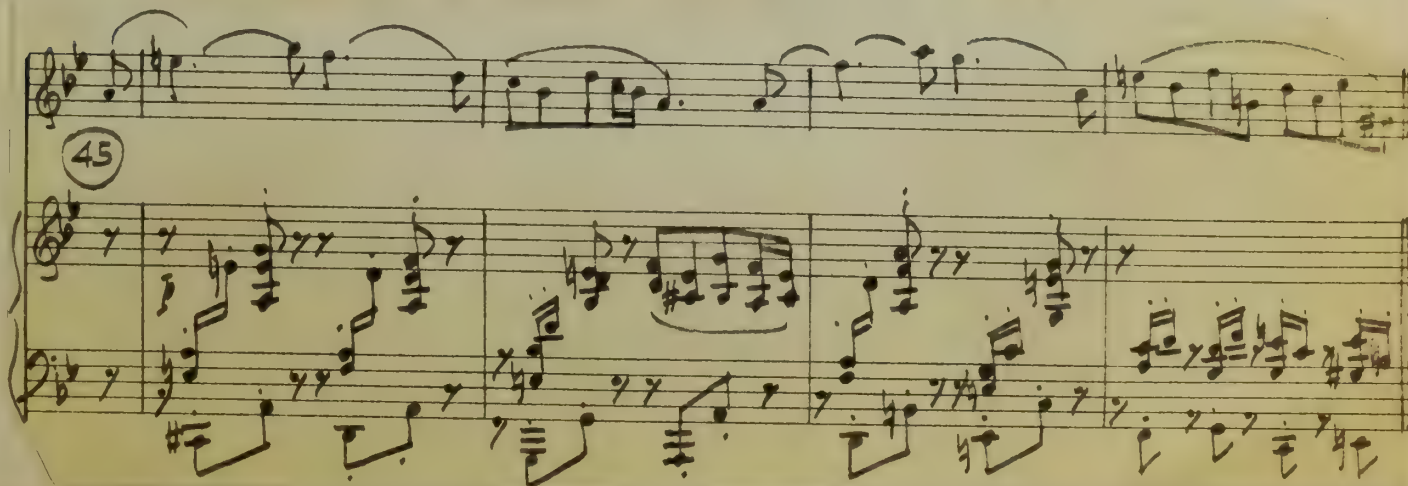


Example 70<sup>a</sup>

which begins in G minor and ends on D major and the f' natural in the violin's first measures give the music its modal flavor. The piano accompaniment is the rain figuration in which the violin participates at measure 10. Measures 10-13 represent an interlude (between the theme and its répétition) using the rain motive in dialogue between the piano's right hand and the violin. The bass is lacking. Measures 23-25 are the parallel of measures 10-13. At measure 27 there is a modulation to A major which is interpreted as the dominant of D minor.

The second theme -

## Example 71.





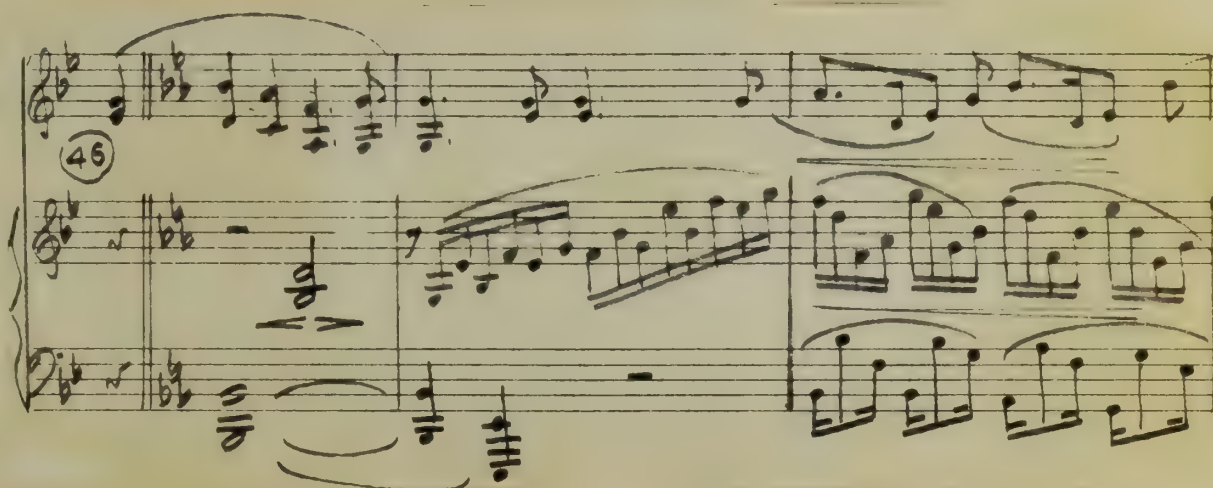
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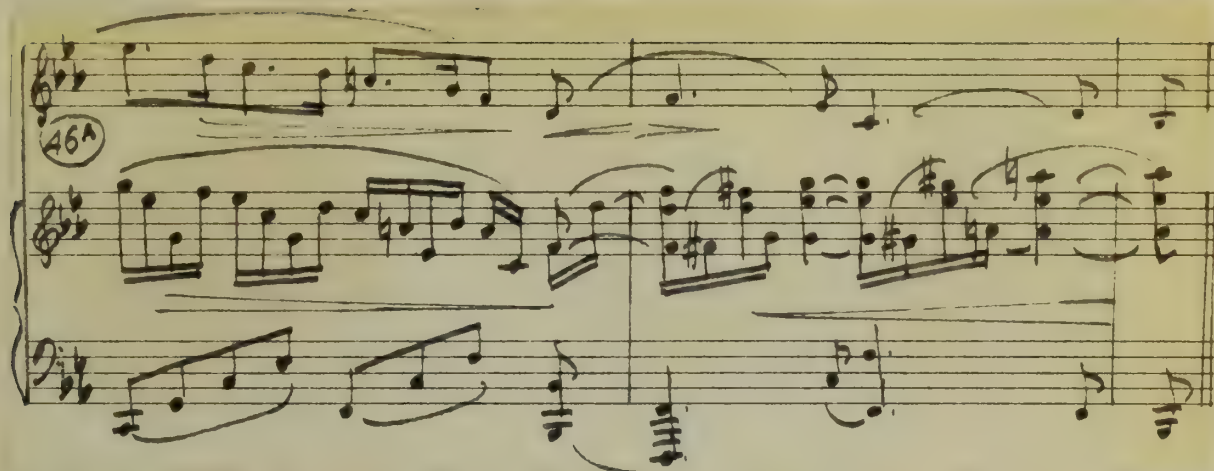
commences at measure 29 where the accompaniment uses larger "rain drops". At measure 33 the theme and accompaniment figure are exchanged by the instruments. A modulation to C major (measure 36) and a continuation of the theme follows. At measure 41, there is a return to the second theme but it continues differently. Measure 42 has a modal touch by the C' natural (like transposed phrygian). The theme ends in D minor. At measure 45 the materials heard at measure 30 are used again, but more vividly - double-stops in the violin, and stronger treatment using triplets in the piano. The second section ends (measure 52) on D minor but not before returning to the second theme to gain the desired effect of the rain's monotony. Measure 53 begins a transition which uses the first motive of the first theme and its initial accompaniment. A literal restatement of the first theme is then given (measures 61-83). A new contemplative but warmer theme (E flat) -

Example 72.







Example 72<sup>a</sup>

variance. At measure 95 the closing motive of the theme is used as a transition being interchanged by the instruments and stated in distant keys (G flat major, B flat minor). There is a sort of climax at measure 106. The violin begins expanding the second theme leading to the tranquillo, a return to the first theme.

This recapitulation is a varied and free repetition. Measures 135-140 is a transition to the second theme which now comes in the key of G major, a little improvisation on the thematic motives in dialogue between the instruments. A thematically treated coda closes of the movement in a lyric, quiet mood. The form of this movement is a combination of rondo (there is a persistent return to rain figuration) and expanded song-form with two themes.

The opening theme of the A major Sonata, Opus 100, briefly suggests Wagner's Preislied from "Die Meistersinger". Whether this



[The text in this block is extremely faint and illegible, appearing as several lines of horizontal strokes across the middle of the page.]

is intentional or by chance is not definite:

Example 73.

Handwritten musical score for Example 73. The score is in 9/4 time and key of D major (two sharps). It features a piano part and a violin part. The piano part begins with a circled measure number '47'. Above the first staff, there is a handwritten note: *All<sup>o</sup> amabile* and a tempo marking  $\text{♩} = 108-120$ . The violin part enters in measure 20. The piano part has a five-measure phrase in measure 20, while the violin has a five-measure phrase. The theme is climaxed at measure 31. At measure 41, the theme is widely expanded in the violin. The piano part uses the second and third notes of the first theme as a thematic idea. The score ends with a double bar line and a small asterisk.

The entire first theme is posed by the piano - the violin has a little answer, a quaint, folk-song effect, giving five measure instead of four measure phrases. Only in measure 20 does the violin take up the theme, the piano now has the fifth measure. The theme is climaxed at measure 31 obtaining vigour and enthusiasm which contrasts its gentle beginning. At this same measure the piano uses the second and third note of the first theme as a thematic idea. At measure 41 the theme is widely expanded (almost three octaves) in the violin. In the second theme -

Example 74.

Handwritten musical score for Example 74. The score is in 9/4 time and key of D major (two sharps). It features a piano part and a violin part. The piano part begins with a circled measure number '48'. Above the first staff, there is a handwritten note: *1 Solo*. The violin part enters in measure 20. The piano part has a five-measure phrase in measure 20, while the violin has a five-measure phrase. The theme is climaxed at measure 31. At measure 41, the theme is widely expanded in the violin. The piano part uses the second and third notes of the first theme as a thematic idea. The score ends with a double bar line and a small asterisk.



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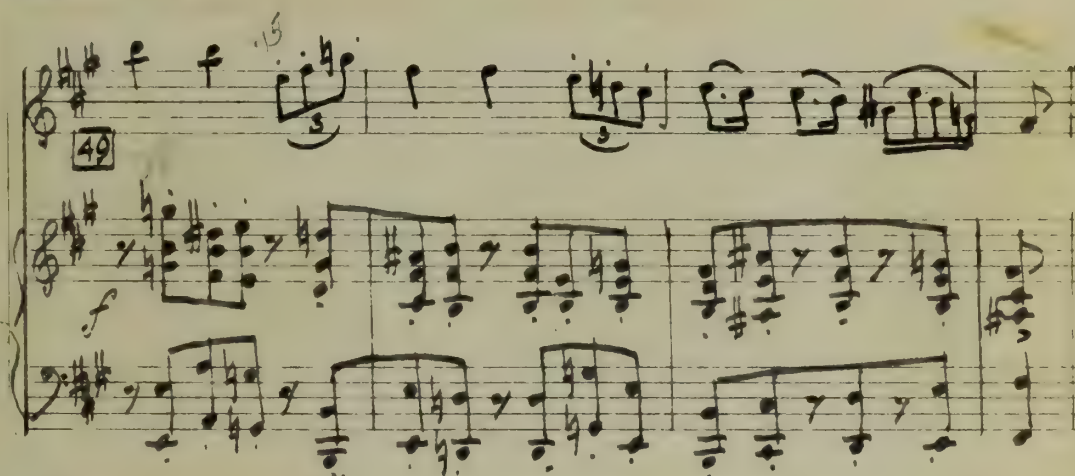
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FROM THE FIRST  
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TIME  
BY  
JOHN STOW  
1618



which is like Brahms's Intermezzi, the piano gets the principal melody. The violin comes in with little detached phrases, but at measure 66 the violin takes up and expands the theme. These two principal themes, not dramatically contrasted, are similar in mood. There is little complication of intermediate matter.

The development section (measures 89-157) is typical, according to the academic conception, and strongly maintains thematic treatment. There are modulations (E major, A major, F major), imitations, and dialogue between instruments. The motive at measure 117 -

Example 75.



is taken from the close of the exposition. This motive is shifted (measure 124) to begin for the violin on the second beat followed, on the third beat, by the piano at the interval of a seventh. Here the great polyphonist of the nineteenth century shows his hand. Treatment of this motive continues to the recapitulation (measure 158). At measure 215 the dialogue motive of the development reappears.



An A major pedal point at measure 219 (actually the beginning of a second development section) changes to a D major pedal point at measure 231. The idyllic mood changes at measure 243 and returns (measure 259 to the principal theme, the aim of the second development section. The final coda begins at measure 268 and corresponds to materials heard beginning measure 30 of the exposition. Brahms's treatment of sonata form in this movement by using a second development is similar to that in the first movement of Beethoven's "Eroica".

In the next movement, Brahms makes an interesting experiment in form, as did Schumann in Opus 105, where the second movement is an interchanging slow movement and scherzo. The principal theme (given first by the violin then taken up by piano in measure 9 and, at measure 11, in dialogue) is tranquil:

Example 76.

*Andante tranquillo* (No 60-65) 46

The tonic (measures 2-3 and dominant Measures 5-8) pedal points contribute to the tranquil character of the Andante tranquillo. The Vivace comes suddenly with an entirely new idea in three-





quarter time:

Example 77.

The musical score for Example 77 is in 3/4 time and F major. It is marked "Vivace (♩ = 60-65)". The score shows a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked "molto leggiero". A circled measure number "51" is visible at the beginning of the piano part. The score includes a handwritten "Vivace" above the staff.

This theme is dance-like and bears resemblance to Grieg's first Sonata in F major. There are two cadences in D minor (measure 19, 23) but the melody does not change in tonality, only the accompaniment. At measure 36, the theme is distributed to both instruments and at measure 40 a little motive is answered in dialogue. The same theme is given at measure 48 but with a different accompaniment.

The Andante theme returns (measure 71) but in D major. The F major pedal point is now more elaborate. The Vivace di più is a simplified variation of the dance theme. The violin plays pizzicato (measures 93-107) and the piano accompaniment is lute-like. A short climax is reached at measure 125. The Andante theme comes again in D major in the highest register of the violin. Motives from the dance theme form the short Vivace coda.

The third movement is a rondo form with several returns of

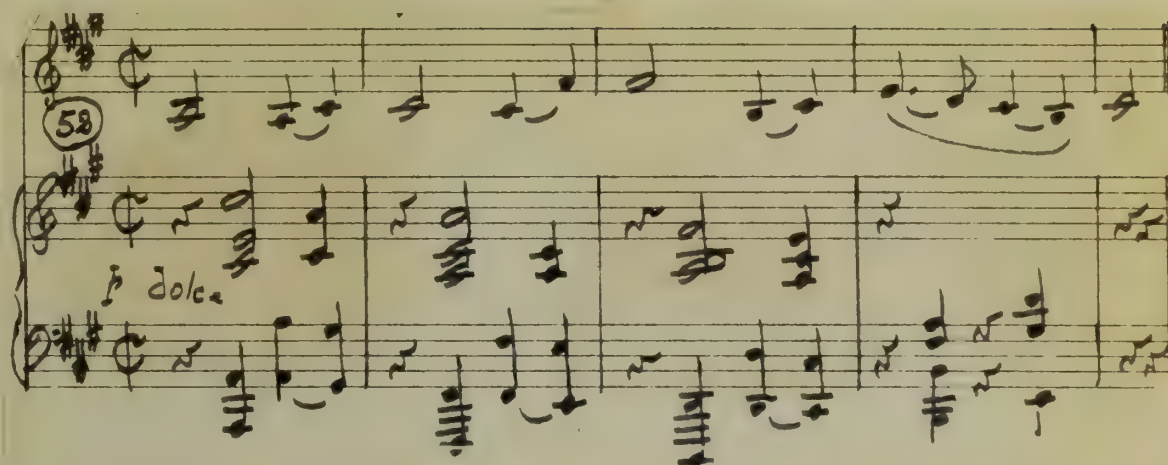


The first part of the document is a letter from the Secretary of the  
Board of Directors to the shareholders. It is dated the 1st day of  
January, 1900. The letter is addressed to the shareholders of the  
company and is signed by the Secretary. The letter contains  
information regarding the annual meeting of the shareholders and  
the election of directors. It also mentions the financial results of the  
company for the year ending December 31, 1900.

The second part of the document is a report from the  
Board of Directors to the shareholders. It is dated the 1st day of  
January, 1900. The report is addressed to the shareholders of the  
company and is signed by the President. The report contains  
information regarding the business of the company for the year  
ending December 31, 1900. It also mentions the financial results of  
the company for the year and the plans for the future.

the principal theme:

Example 78.



This clear cut A major theme is given by the violin in "three by four" measures. The piano at measure 12-15 echoes the theme and modulates to E major. Measures 16-19, a little transition to the first theme, modulates through F sharp minor and C sharp minor to A major. The music heard up to this point represents a small da capo form.

Measure 31 begins a new section, an intermezzo, which utilizes features of the principal theme (e.g. the intervallic skip of a third in the first measure). This intermezzo is romantically treated; the high register of the violin and the low register of the piano exploits the idiomatic potentialities of the two instruments. The principal theme returns at measure 67. Measure 78 modifies the restatement of the da capo, and commences the treatment that follows. There is a little climax at measure 87 and, in keeping with the character of the movement, Brahms indicates tranquillo even though he writes forte. The left



1890



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upper left corner of the page, and is of a dark brown  
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small egg. It is the second most prominent of the  
three, and is the second most difficult to remove.  
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situated in the lower right corner of the page. It is  
of an irregular shape, and is about the size of a  
small egg. It is the least prominent of the three,  
and is the easiest to remove.

hand of the piano in measures 103-104 affords an example of Brahms's use of augmentation (of the violin scale figure in measure 101).

A variation of the first intermezzo which rises to a climax (measures 131-133) preceeds the last statement of the theme (measure 137) in measure by measure dialogue between the instruments. Measures 146-147 correspond in the augmentation treatment noted above, to measures 103-104. The last reminder of the first theme is in the bass of measures 150-151. From measures 152 to the final measure the violin plays rich double-steps. A warm idyllic tone with "intermezzo" interruptions pervades the entire movement, which demonstrates Brahms's attention to interesting forms.

Opus 108, in D minor shows Brahms's increase of spiritual and constructive power which grace his latest composition. The far extended, elegiac D minor theme of the opening movement in sonata-allegro form is given entirely to the violin:

Example 79.

Allegretto (♩ = 76)

53 p sotto voce ma espressivo.

p sotto voce

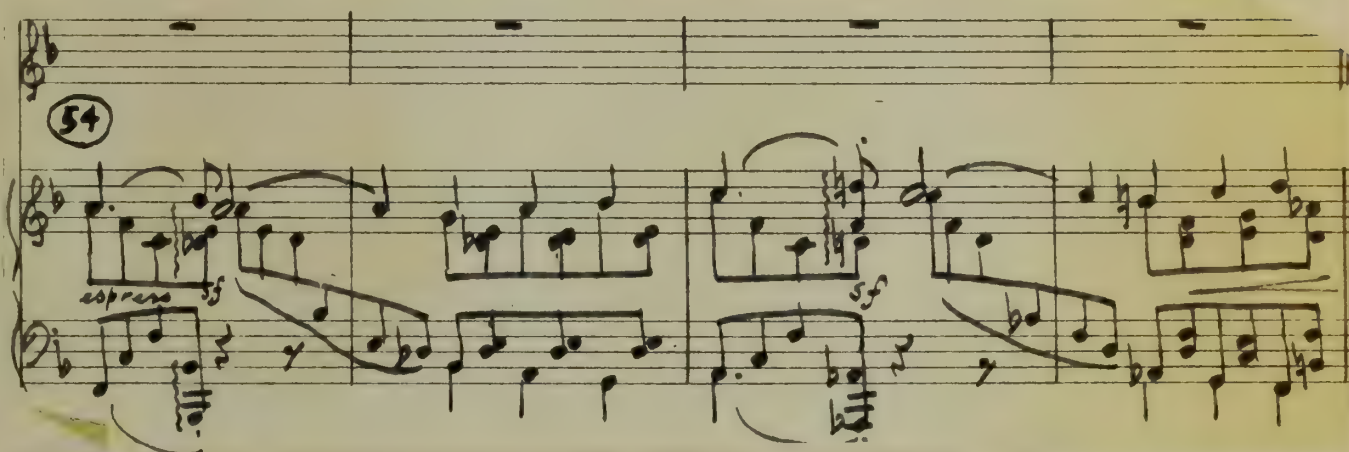
(senza pedale.)

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discussion of the problem. It is shown that the  
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of the differential equations of the second order.  
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of the differential equations of the second order.



Only at measure 24 does the piano take up the theme and this is in the manner of a developmental transition preparing the second theme (found also in Beethoven), stated in the piano in the relative major key (measure 48).

Example 80.



After measure 55, the hearer expects the violin to take up the theme, but there is a deceptive cadence which leads to a six-measure thematic continuation of the theme. This is continued by the violin. Measures 74-83 represent an epilogue to the exposition in dialogue style between the violin and the piano.

The development section (84-129) is one of the most masterful examples of compositional technique. It is constructed in its entirety, on the dominant pedal point. The eighth-note crossing of the strings in the violin part has two sources: 1) the upper notes are those of the opening motive of the principal theme, and 2) the downward scale figure comes from the piano accompaniment of this motive:



The first of these is the fact that the  
the second is the fact that the  
the third is the fact that the



The fourth is the fact that the  
the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the  
the eleventh is the fact that the  
the twelfth is the fact that the  
the thirteenth is the fact that the  
the fourteenth is the fact that the  
the fifteenth is the fact that the  
the sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
the twentieth is the fact that the

## Example 81.

The musical score for Example 81 consists of two staves. The top staff is for the violin, and the bottom staff is for the piano. The violin part begins with a circled measure number '55'. The tempo and dynamics are marked 'molto p' and 'sotto voce'. The piano part is marked 'molto Legato (sotto voce)' and 'sing. ped.'.

This is worked out in dialogue between the players and in canonic manner. Measures 92-95 are a derivative of the third measure of the principal theme. Measures 100-107 are a free continuation of the principal motive. This then reveals the plan of the development - a free continuation of the theme in which a number of small episodes refer to fragments of the theme. Of special interest is Brahms's use of chromaticism (measures 120-127). Though the harmony is restricted by the use of the dominant pedal an exciting impression is ingeniously obtained.

In the recapitulation (measure 130) the theme is presented an octave lower in the violin, somewhat altered and with a different accompaniment, a flowing figuration. Following the theme's restatement is a 30 measure transition (F sharp minor, agitated, and derived from the first theme) to the second theme. The second theme then comes in D major, according to the academic rule. Measures 218 ff. correspond to the first statement of the beginning



of the movement. The coda (235-264), similar to the development, has a pedal point (D) and uses different measures of the theme as thematic material.

The Adagio is a Cavatina, an aria-like piece (as in Beethoven's last quartet). There is a continuous melody -

Example 82.

adagio (D. 58-68)

56

*p - legato*

Ped. Ped. Ped.

which the violin plays most of the time on the G string; no definite second theme is presented. The form is binary. Measures 33-35 are characteristic of Brahms:

Example 83.

57

*Dolce*

Ped. Ped. Ped.

Ped. Ped. Ped.



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Two-eighth instead of three-eighth rhythm is heard.

The second section (37-75) is a repetition of the first section, but there are subtle changes which keep the listener's attention. And, of greater importance, the climax (58-60) is presented. Here, the violin has its most effective measures in the entire work:

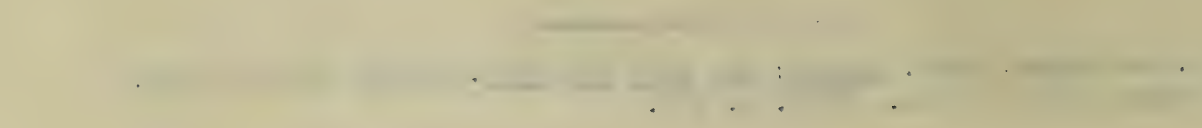
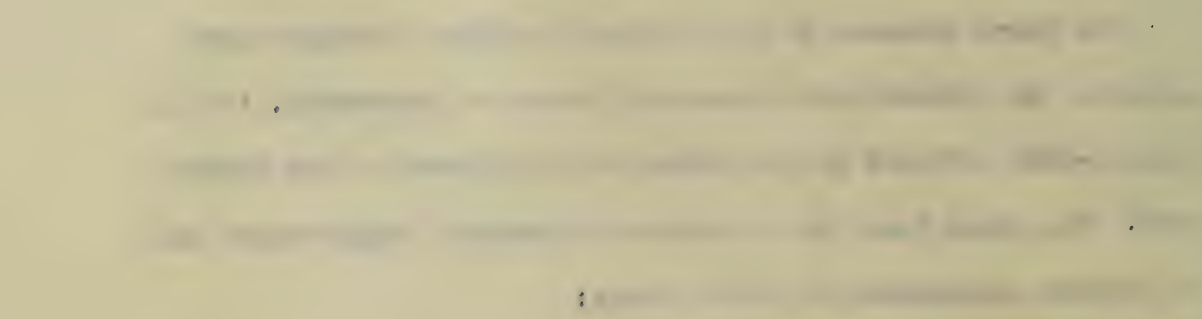
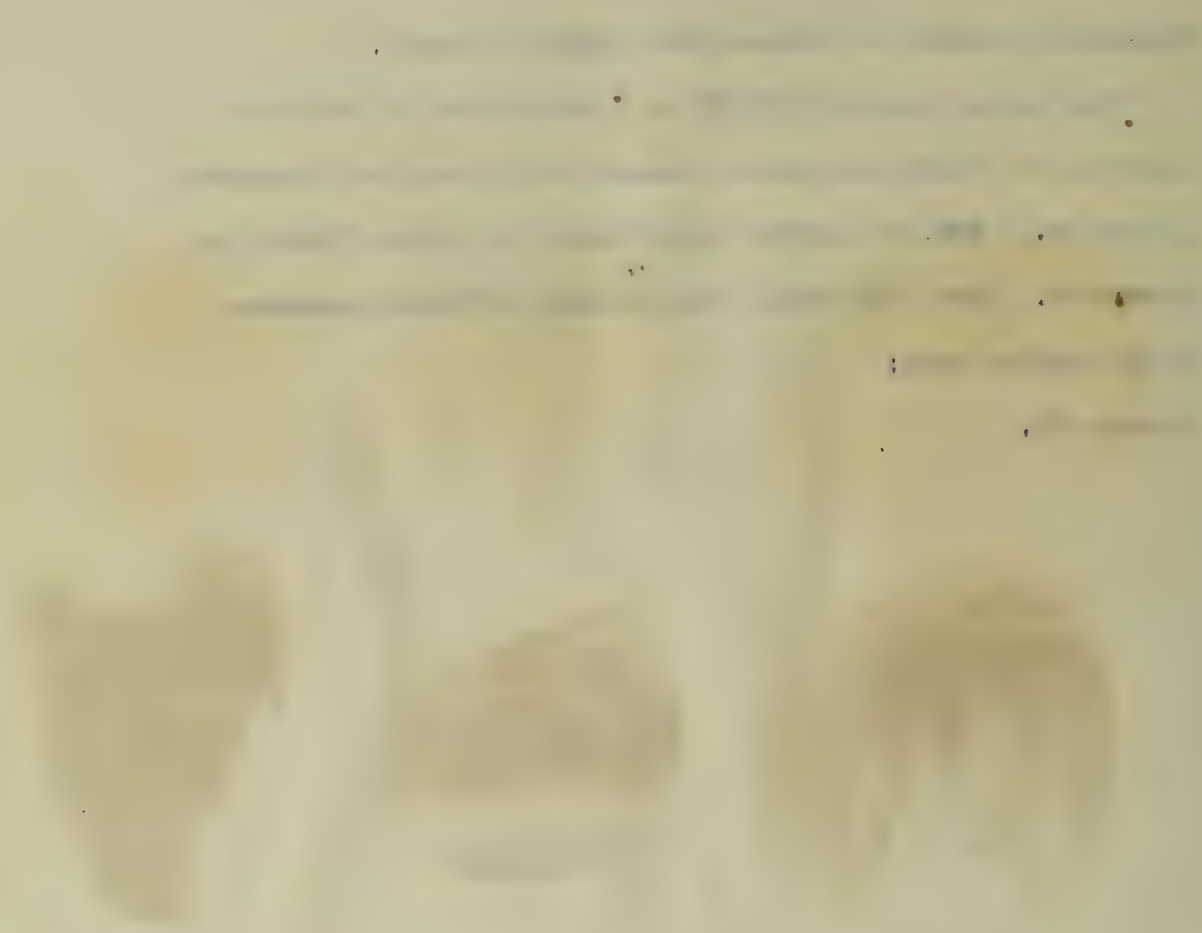
Example 84.



The third movement (F sharp minor), neither a scherzo nor a menuetto, is a rondo with a number of thematic intermezzi. "It is a ghost-like movement in the manner of the Scherzo of the C minor trio!"<sup>1</sup> The piano leads in the manner of Brahms's "Capriccios" and the violin accompanies in double stops:

---

1. Geiringer, Karl. Brahms: His Life and Work. Boston and New York: Houghton Mifflin Co., 1936. p. 245.



## Example 85.

Un poco Presto (♩ = 108-120)

59

*dolce* (con sentimento)

Led \*

Measure 28 ends the first section, and only then does the violin enter with the theme while the piano gets a new, but still transparent, figuration. The repetition of the theme is exact with a slight prolongation of its ending which serves as a transition to the new key. At measure 70 the theme appears in A minor and is continued in the manner of a development section and in agitato expression. There is a transition (measures 111-118) back to the theme, the violin playing its accompanying chords pizzicato. The coda (155-181) is in a beautiful and intimate chamber style, the violin has a double-stopped motive from the theme against the transparent and monodic accompaniment of the piano.

Brahms dramatically gives a more interesting start to the fourth movement (sonata-allegro form) by writing, probably as an afterthought, an energetic four measure introduction. The first theme -





## Example 86.

♩. 132-116

*f* *passionate* *sf*

60 *Presto (agitato)*

*Ped* \*

is strongly tonal (D minor). Measure 15 contains the Neapolitan-sixth chord. The statement and working out of the first theme takes 38 measures, most of which are in D minor. The second theme in C major.

## Example 87.

51

*apress.*

*apress.*



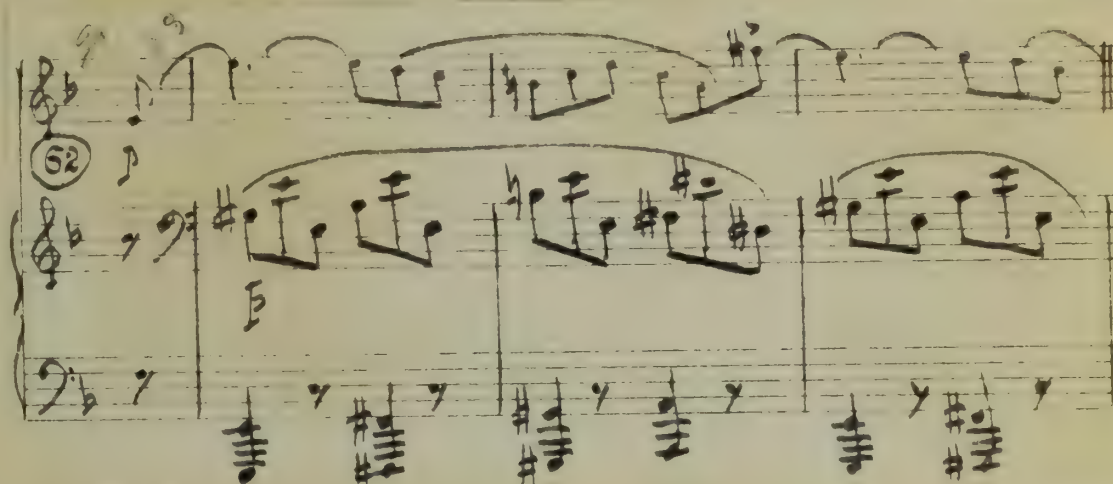
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is chorale-like and is given to the piano. At measure 55 the violin takes up the theme in substantially the same manner. Measures 73-113 present a new idea -

Example 88.



thereby giving the development section the character of an episode. This leads to the restatement of the four measure introduction, this time in E major, followed by the recapitulation of the exposition (D minor). The second theme is given in the recapitulation of F major. A second development occurs (measure 252) and the coda (311-337) assumes the agitato character of the energetic, introductory four measures, used as transition material to the coda from the second development section. "Perfect as each movement of the Three Violin Sonatas is, they seem in this last movement, to have reached their culminating point".<sup>1</sup>

---

1. Geiringer, Karl. op. cit., p. 245.



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Heinrich von Herzogenberg<sup>1</sup> (1843-1900) was a friend of Brahms. His three Violin Sonatas (Op. 32 in A major, Op. 54 in E flat major, Opus 78 in D minor) are written in the style characteristic of Herzogenberg's time. The opening theme of the first movement of Opus 32, in sonata-allegro form, is stated in unison by the instruments:

Example 89



In the development, Herzogenberg uses syncopation:

Example 90



The recapitulation uses a piano accompaniment which differs from that given in the exposition and the coda is based on the opening motive of the movement.

<sup>1</sup>Cf. Moser, H. J., Musik Lexicon, Berlin: Max Hesse, 1935, p. 325.



The piano accompaniment to the ornamental violin melody of the  
Adagio -

Example 91.

abounds in Brahmsian thirds and sixths. This Adagio is of "Fantasia" character. Its form is rondo-like. Two four-measure phrases designated più mosso, measures 15-19 and 43-47, separate the three main sections which are connected with the adagio theme. A rapid violin cadenza -

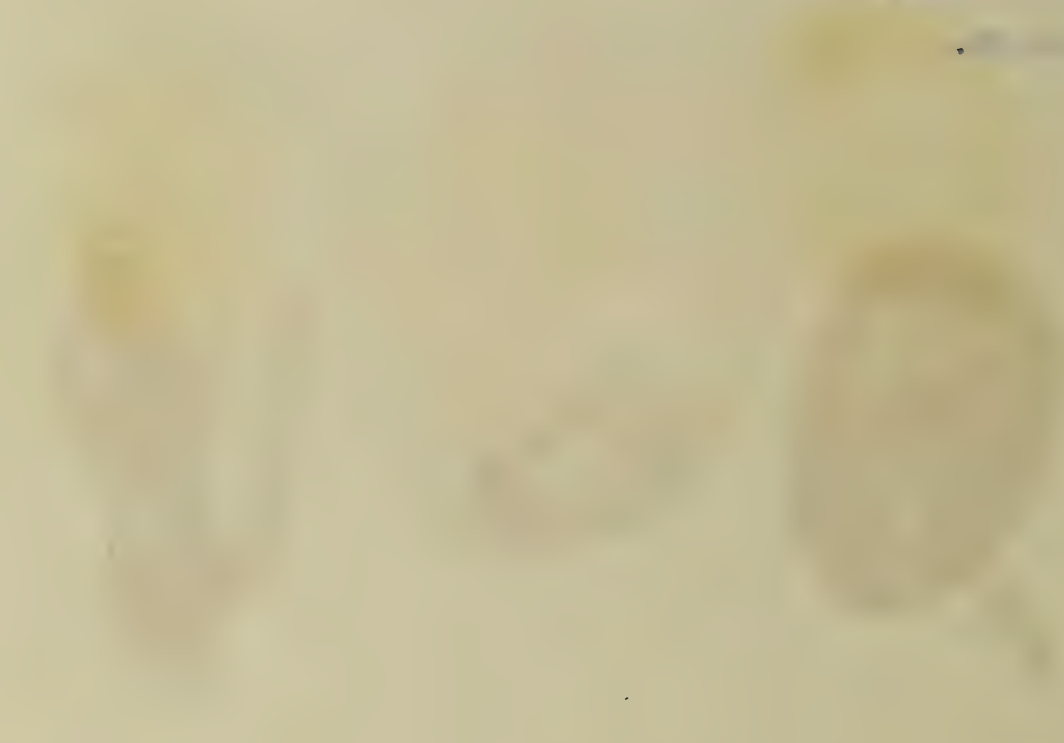
Example 92.



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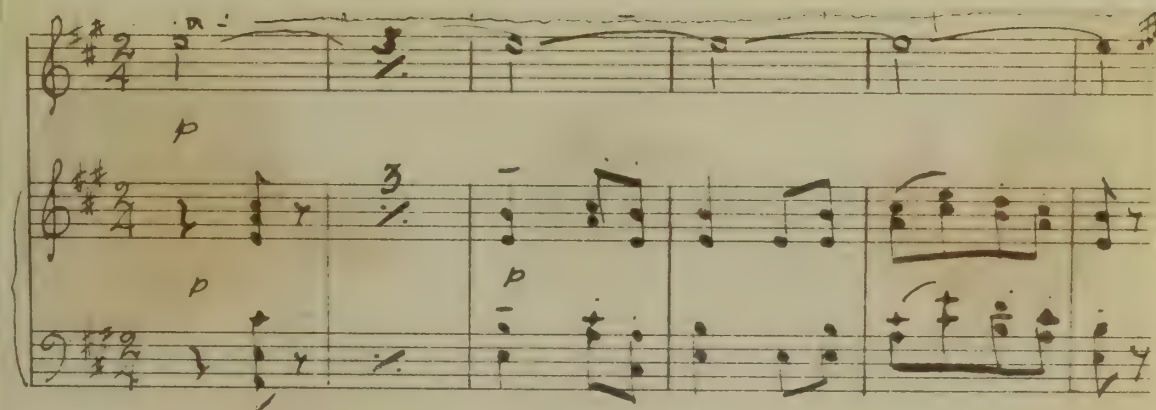


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introduces the allegro vivace third movement, a very gay scherzo:

Example 93.



Herzogenberg's Opus 54 in E flat major has four movements. The first of these, *Allegro ma non troppo*, makes conventional use of sonata-allegro form. The first -

Example 94.



and the second theme -

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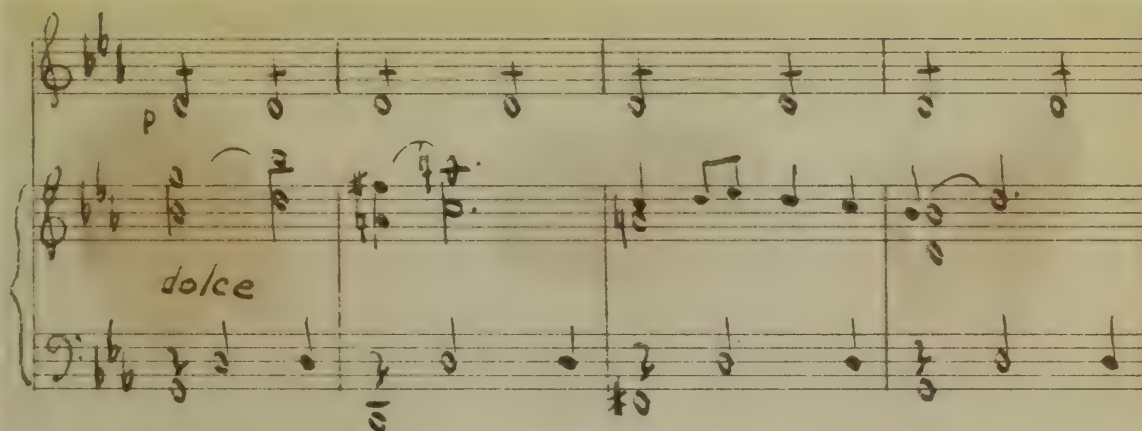
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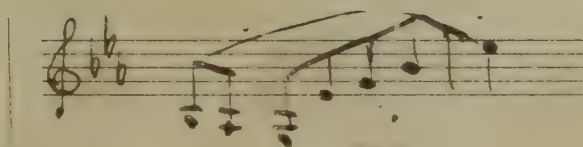


## Example 95.



have melodic interest and are connected by an interesting bridge passage. The exposition has first and second endings and the development is elaborate, giving the effect of variation style. In the recapitulation the principal theme is stated by the piano while the violin ornaments with an eighth-note counter-motive:

## Example 96.



The effective coda begins on a tonic pedal and uses motives of the principal and subsidiary themes.

The second movement is a scherzo of Spanish character. A guitar accompaniment is simulated by the pizzicato accompaniment of the violin:





The following is a list of the names of the persons who have been admitted to the membership of the Society since the last meeting. The names are given in alphabetical order, and the date of admission is given in parentheses.

1. Mr. J. H. Smith (1870)  
2. Mr. W. B. Jones (1870)  
3. Mr. T. A. Brown (1870)  
4. Mr. C. D. White (1870)  
5. Mr. E. F. Green (1870)  
6. Mr. G. H. Black (1870)  
7. Mr. I. J. Grey (1870)  
8. Mr. K. L. White (1870)  
9. Mr. M. N. Black (1870)  
10. Mr. O. P. Grey (1870)



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8. Mr. K. L. White (1870)  
9. Mr. M. N. Black (1870)  
10. Mr. O. P. Grey (1870)

## Example 97.

*Allegretto*

*pizz.*

*Bva*

*p*

The adagio, in three-part-song form, begins with an expressive melody:

## Example 98.

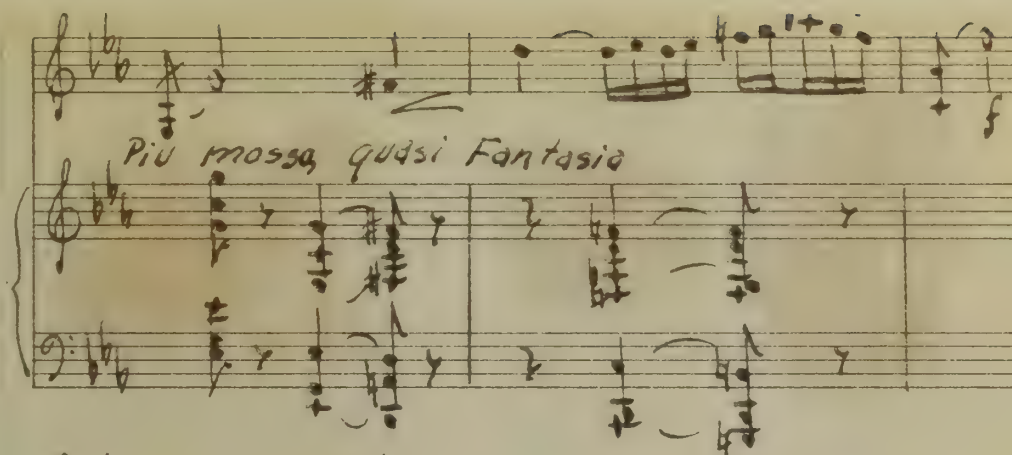
*Adagio*

*p*

A seventeen-measure middle section of agitated and passionate character features the violin:



## Example 99.



In the third section the adagio melody is played by the violin an octave higher while the piano plays a new arabesque-like accompaniment.

The finale is a lively rondo based on the following theme-

## Example 100.



which is presented four times (E flat, D, E flat, B flat) with episodes interspersed. In its fourth presentation, the rondo theme is stated in canonic imitation between the piano and violin.



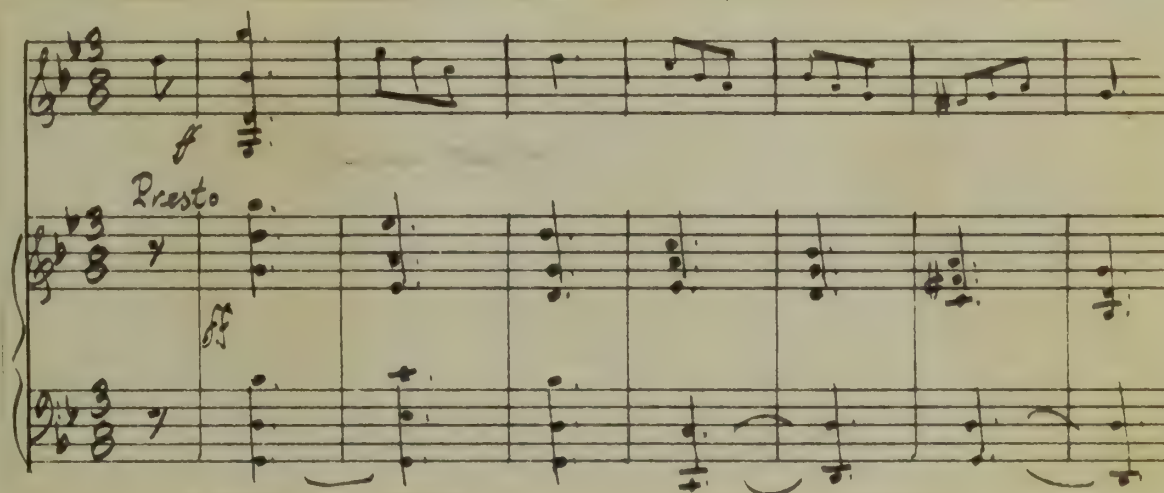


These three figures represent the different stages of the development of the embryo of the human being. The first figure shows the embryo at the first stage of development, the second figure shows it at the second stage, and the third figure shows it at the third stage.



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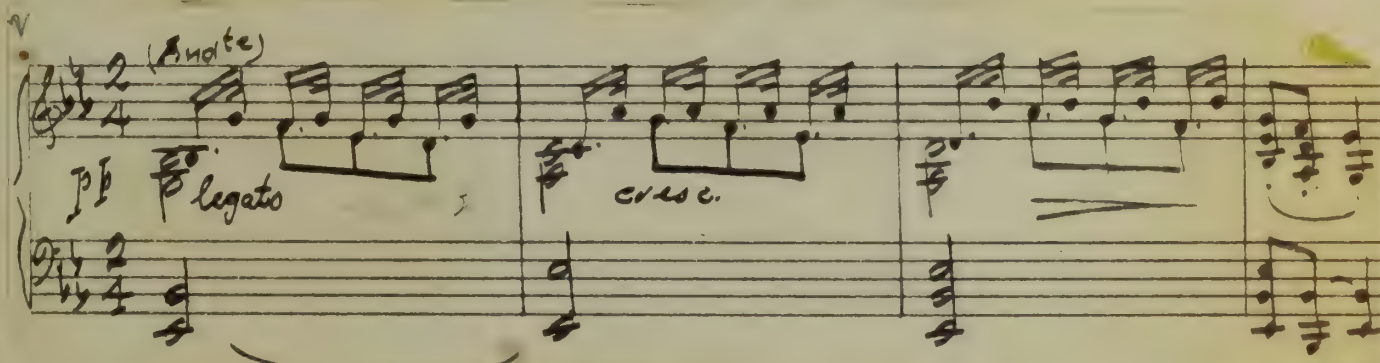
The Sonata for piano and violin in G minor, Opus 11 (published 1878) by Oskar Raif (1847-1899) received a favorable comment from Brahms. Exceedingly unpretentious and modest, it should have been entitled a sonatina. The opening movement is a scherzo-like presto-  
Example 101.



in abbreviated sonata-allegro form.

The Andante is a real child-like folk-piece (possibly Brahms's main reason for liking the sonata) in three-part song form:

Example 102.



The codetta uses three fugati entering successively in the violin.



piano right hand and the piano left hand.

The last movement is a charming little rondo movement:

Example 103.

*Vivacissimo.*

*p* *cresc.* *poco rit.* *f*

The G major episode -

Example 104.

*Larg.*

*p* *Leggiero*

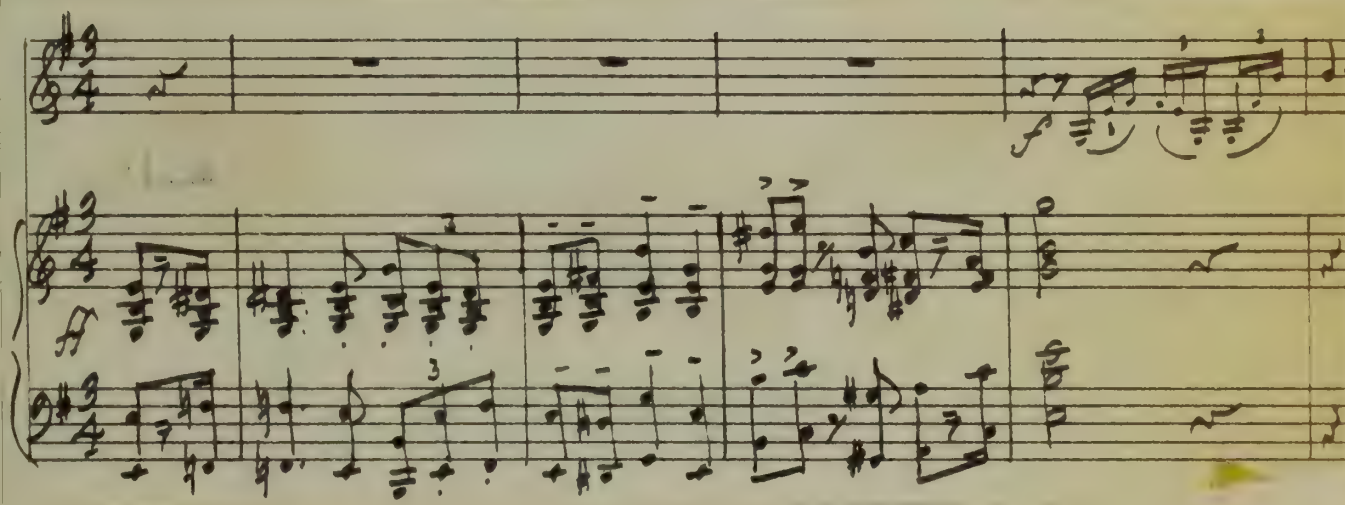




alternates with the opening G minor theme. A violin cadenza and the coda are based on the andante rhythm. This work is refreshing in its simplicity.

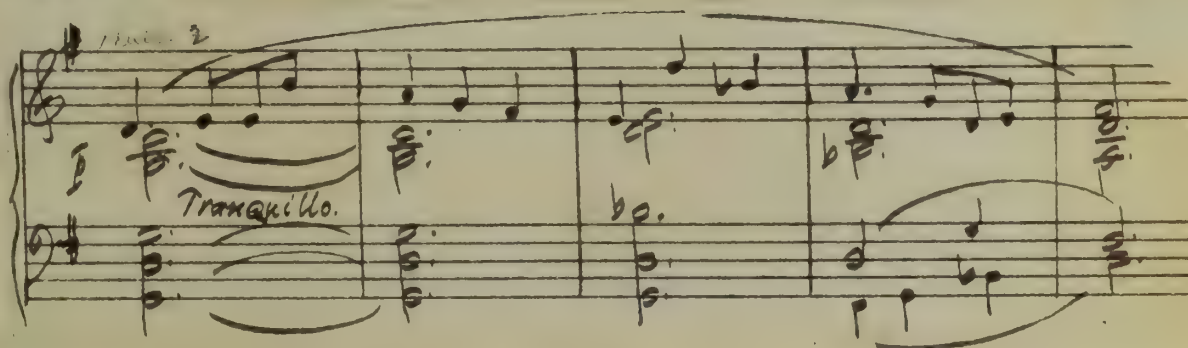
Mastery of form is evident in Opus 30 Sonata in E minor of Ludwig Thuille<sup>1</sup> (1861-1907). Though he was a pupil of Rheinberger, he was influenced by Brahms. The principal theme of the sonata-allegro opening movement -

Example 105



is continued by cadenza like violin figurations. The second theme -

Example 106



is more inventive. The development section is concerned mainly with

---

<sup>1</sup>Cf. Thompson, Oscar, International Cyclopedia of Music and Musicians, 4th Edition, New York, Dodd, Mead & Co., 1946, p. 1892.

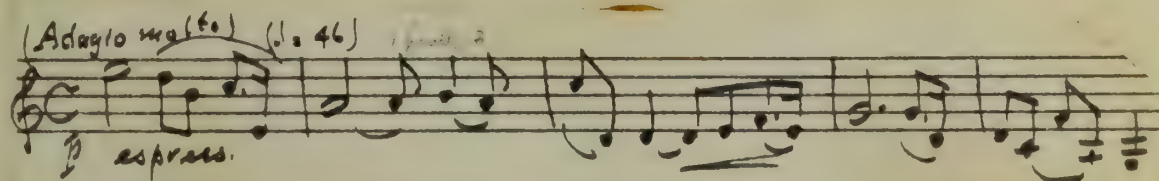




the second theme and is the most complex portion, particularly for the piano. The coda is formed on the opening theme.

The second movement is exemplary of Thuille's best writing. The form is three-part and opens immediately with an expressive theme for the violin:

Example 107.

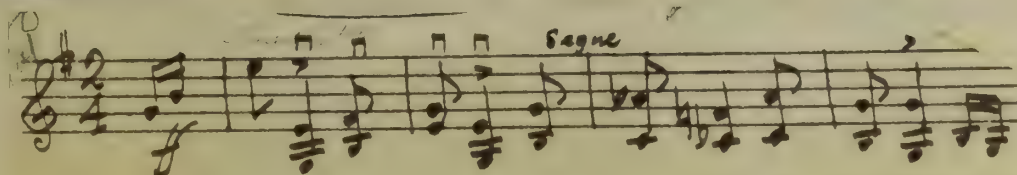


The piano serves as accompaniment in the first section but introduces the second section's energetic Richard Strauss-like theme:

Example 108.

After the climax at the close of the second section in E major, the piano returns the opening theme in C major provided with a more elaborate accompaniment. The finale is a rondo based on the following theme -

Example 109.





...the ... of ...  
...the ... of ...  
...the ... of ...

...

...

...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...

...

...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...

...

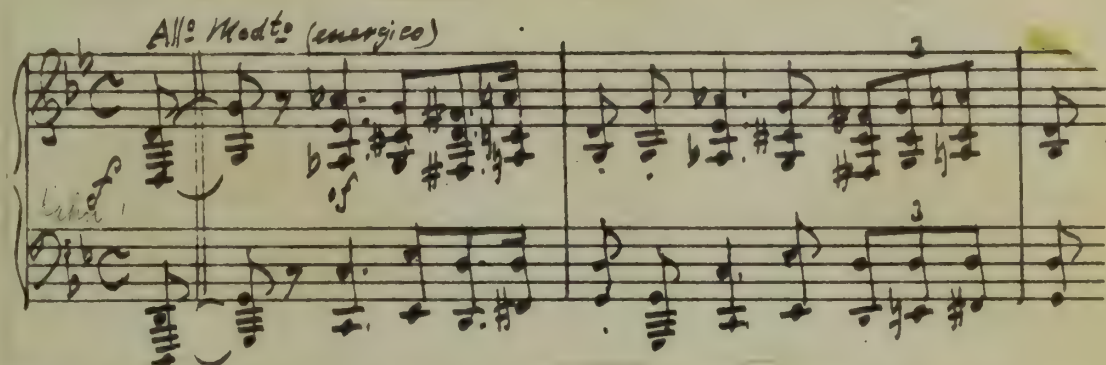
...

...the ... of ...  
...the ... of ...  
...the ... of ...

with a quasi presto coda in 2/4 time. Thuille also composed a Violin Sonata in D minor, Opus 1, published in 1880. This is a musically expressive work having clear-cut themes and a well proportioned use of form.<sup>1</sup>

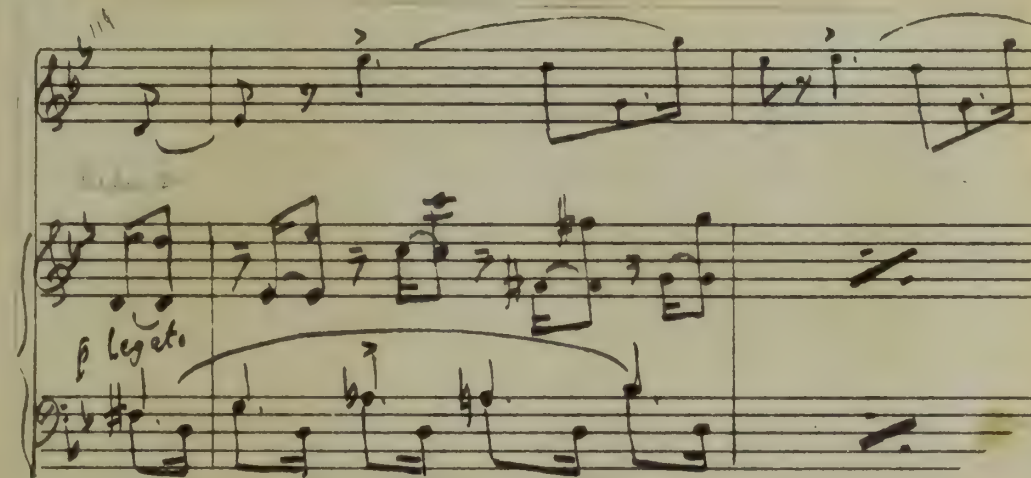
Robert Kahn (b. 1865) was a pupil of Rheinberger and Brahms. His Opus 5 has a tragic-dramatic first theme -

Example 110.



which the violin continues somewhat differently, while the piano adds a chromatic bass line which collaborates with a pedal point:

Example 111.



1. Tottmann, A. and Altmann, W., Führer Durch Die Violin Literature. Leipzig: J. Schuberth & Co., 1934, p. 369.

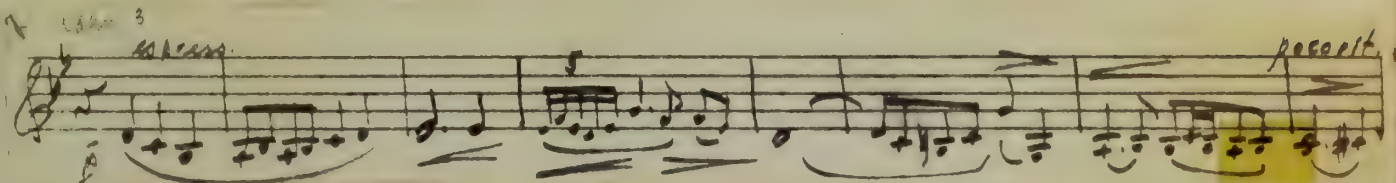
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TO THE PRESENT  
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This theme is continued in developmental fashion, working out the dotted rhythmic motive. The second theme is contrasting and in the relative major -

Example 112.



and leads to a return of the dotted rhythm of the first theme.

The exposition is repeated. The development gives the melodic importance to the violin which the piano bass sometimes accompanies in thirds and sixths. Kahn's treatment of the piano left hand is meritorious. Its function in the development section is melodic.

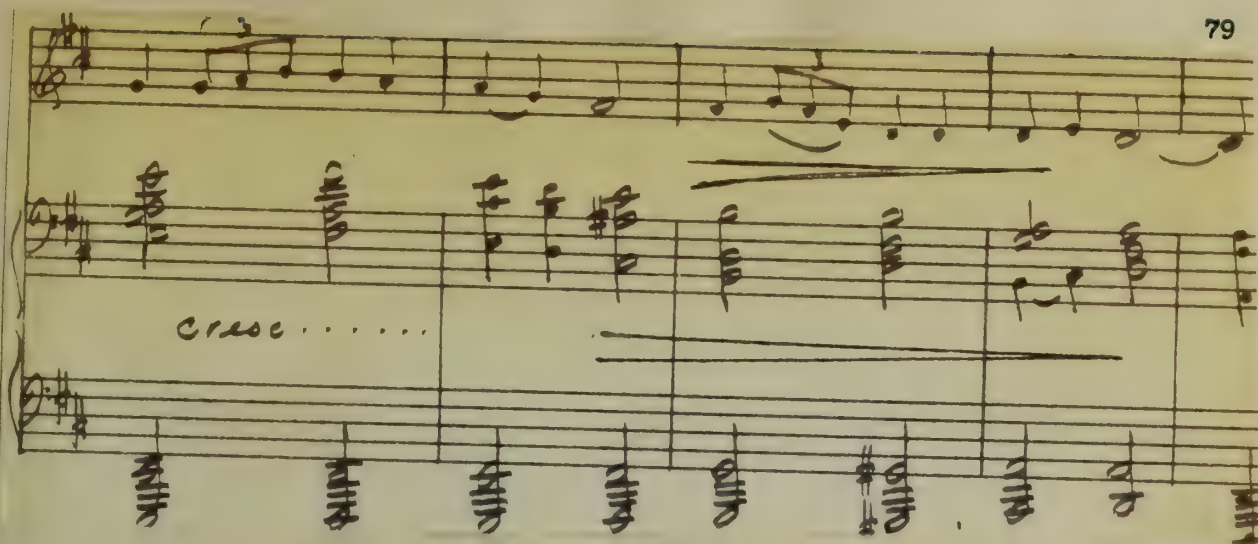
A new piano accompaniment appears in the recapitulation and the violin fills out the theme in chordal style. A brief coda is based on the rhythm of the beginning measures and terminates the movement in its predominantly con fuoco manner.

The accompaniment to the andante theme exemplifies Kahn's regard for the piano left hand. The bass descends scale-wise (in octaves) to the leading tone, back to the dominant, and then skips to the tonic.

Example 113.

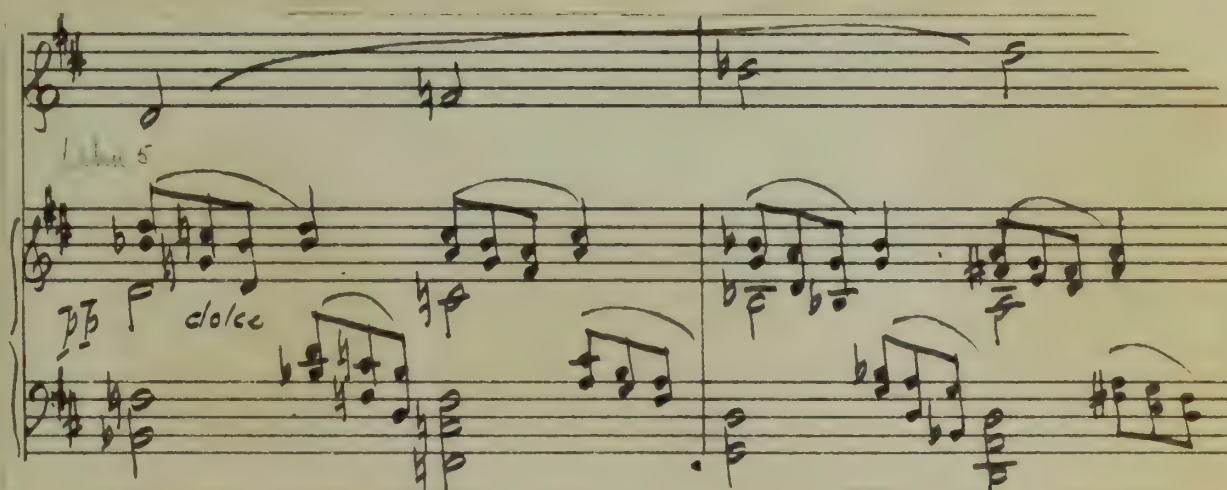






This accompaniment is altered in the return section of this movement whose form is: A B A' and coda. The coda contains lovely horn calls for the piano:

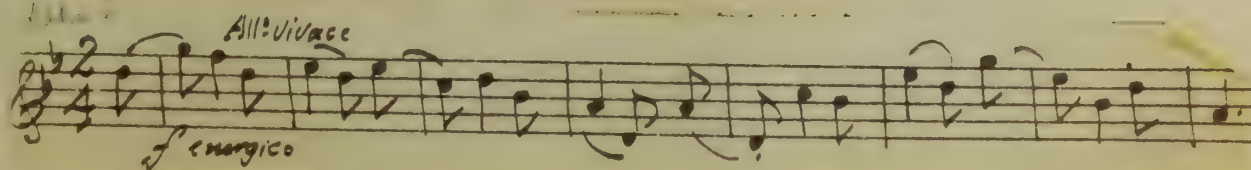
#### Example 114.



The whole movement is Brahmsian in its mellowness.

The allegro vivace is a rondo-sonata using the rhythmically interesting principal theme:

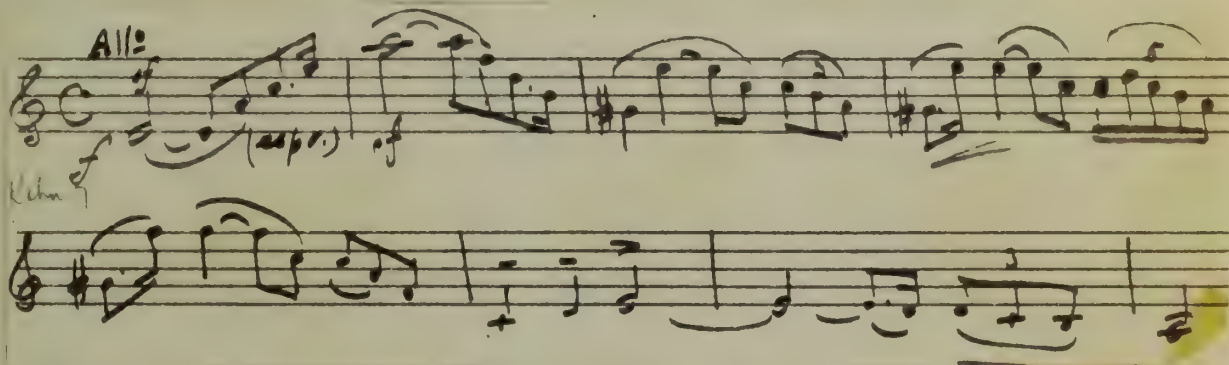
#### Example 115.





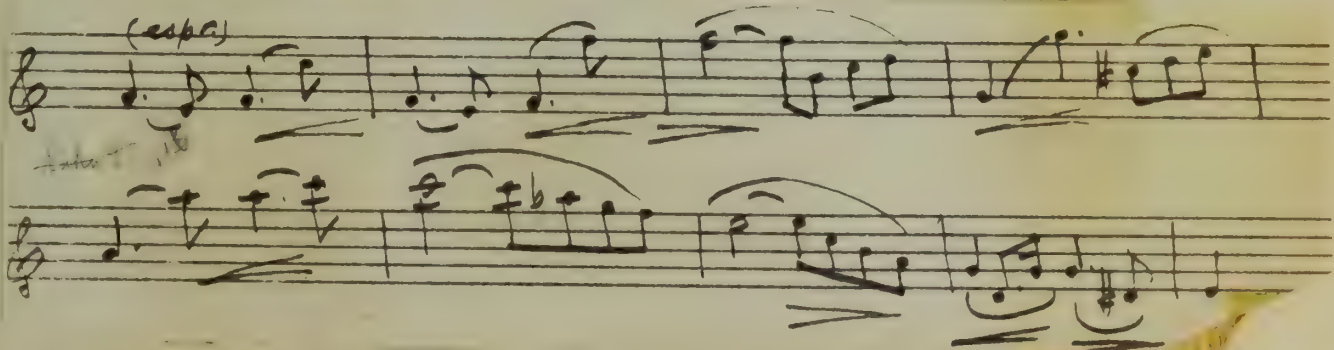
The coda, fashioned on the principal theme, is preceded by brief presto and prestissimo sections using second theme materials. Kahn's Opus 26 in A minor opens with an eight-measure appassionata theme for the violin:

Example 116.



The second theme -

Example 117.



is first played by the violin. Two notes against three are common and the recapitulation of the principal theme is also accompanied in a manner favored by Brahms:

Example 118.

( See next page )



The first of these is the fact that the  
 ... ..  
 ... ..

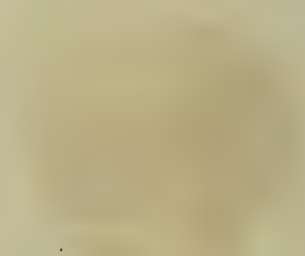
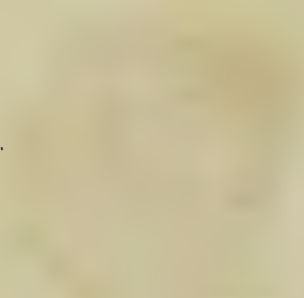
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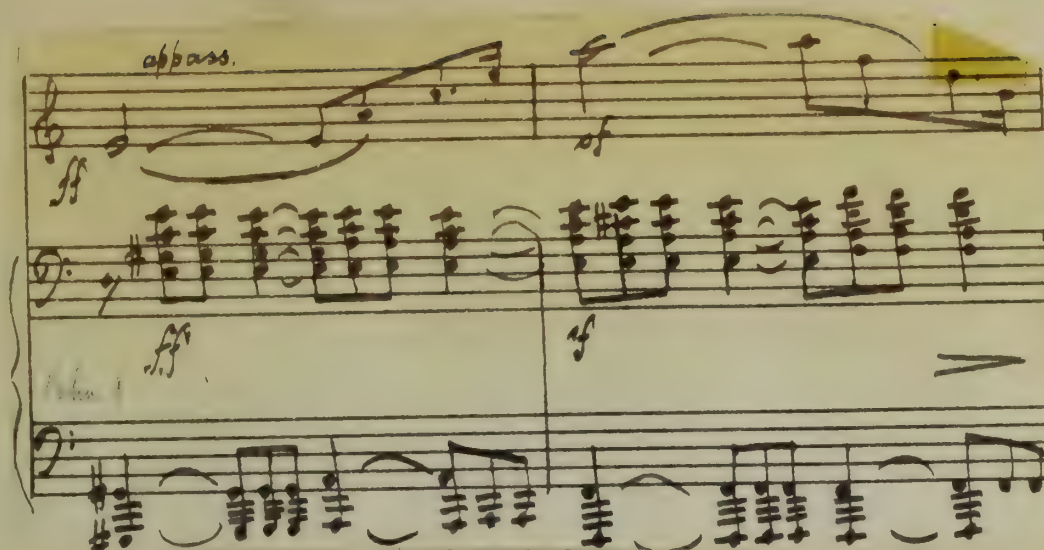


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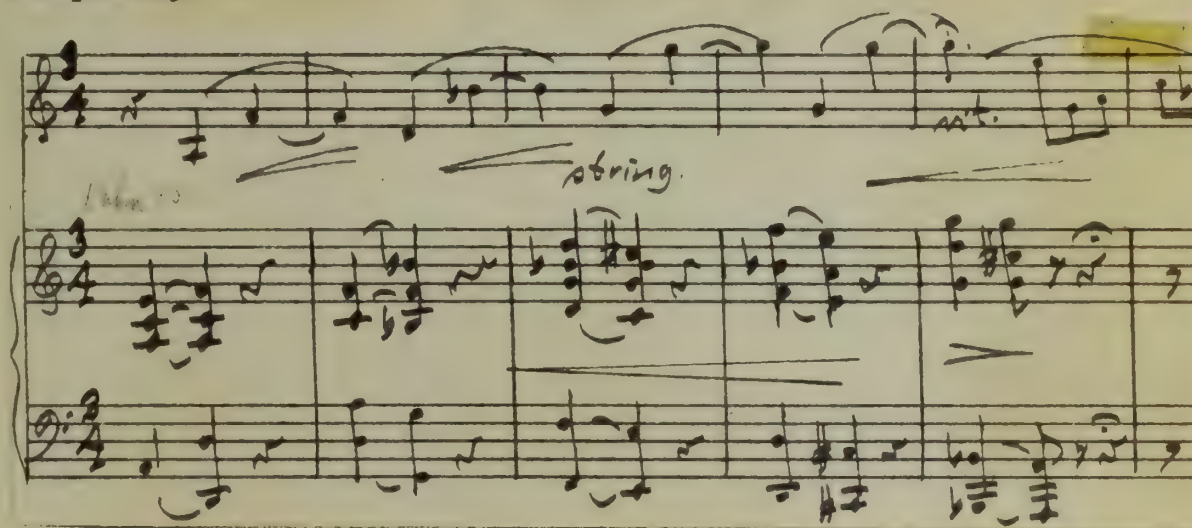
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...



An Allegro con fuoco coda and a Moderato transition lead directly to the hymn-like D major Adagio-

Example 119.



in three sections. The second varies the theme, and the return of the first section has a more elaborate accompaniment. The piano's melodic share is only in the bass by supporting (in octaves) the melody at the intervals of a third or a sixth. The finale is a rondo in capriccio style:

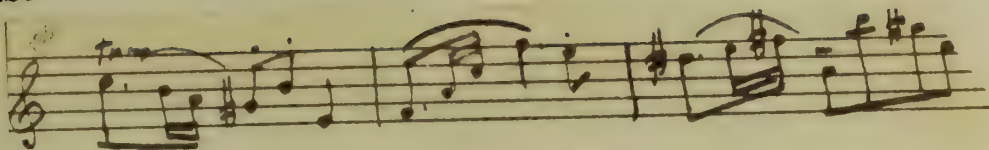


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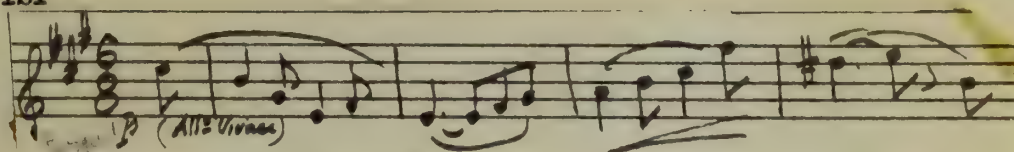
## Example 120



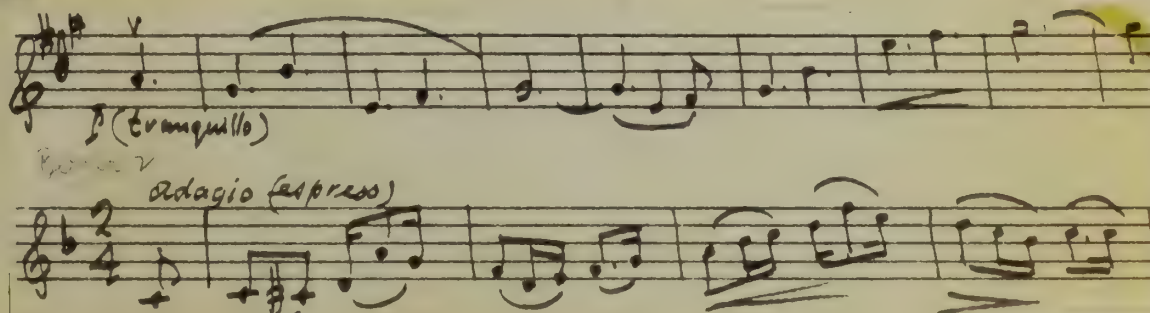
Kahn's Third Violin Sonata, Opus 50, has a short first movement; the andante is relieved by a presto which appears also in the finale. These three sonatas show Kahn as a significant composer in the Brahms tradition.

Wilhelm Berger<sup>1</sup> (b. Boston, 1861; d. Meiningen, 1911) though born in the United States was taken to Germany in his first year. From 1878-1882 he studied under Kiel at the Hochschule in Berlin; and taught in the Klindworth - Scharwenka Conservatorium in Berlin from 1888-1893. He then succeeded Steinbach as conductor of the Meiningen Orchestra. His three violin sonatas reveal him to be an excellent composer in the Brahms style. The First Sonata, Opus 7, is a youthful work in four movements. The first and second themes of the allegro are of singing quality:

## Example 121



## Example 122



<sup>1</sup>Cf. Thompson, Oscar, op. cit., p. 171.

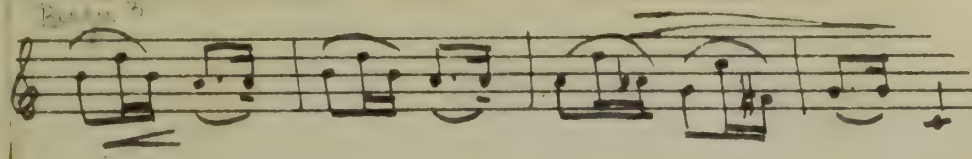




Berger's treatment of form in this movement is conventional.

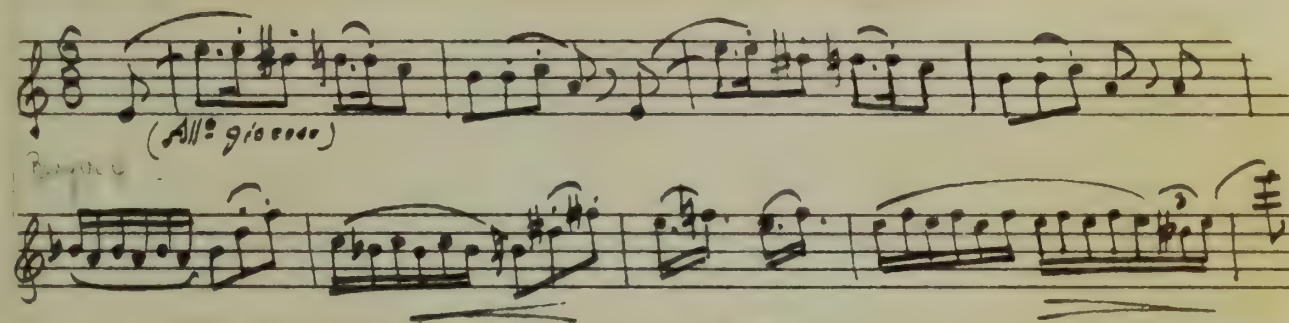
The second movement in three-part-song form exhibits Berger's skill as a melodist -

Example 123.



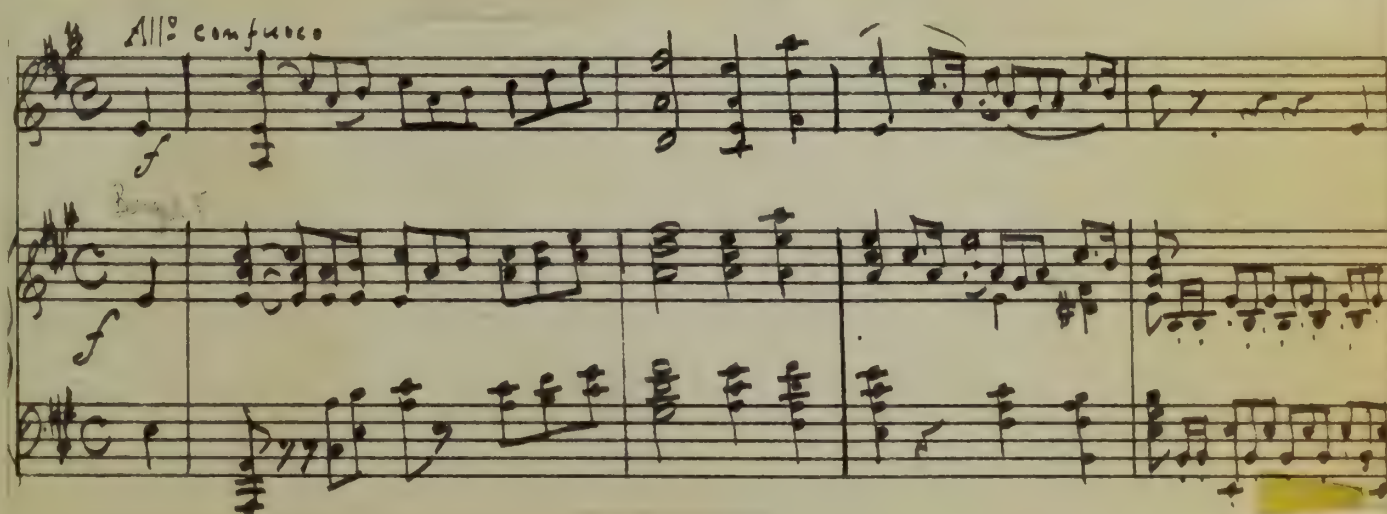
while the third Mendelssohn's scherzo spirit:

Example 124.



The trio theme is folk-like in quality. The finale is in sonata-allegro form, its themes coming in four measure phrases:

Example 125.







## Example 126.

Example 126 is a musical score in F major, Opus 29, by Franz Liszt. It consists of two systems of music. The first system features a vocal line in the upper staff, marked *mf* (espresso), and a piano accompaniment in the lower staves. The second system continues the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

Berger's Sonata in F major, Opus 29, opens with a theme of lovely sentiment -

## Example 127.

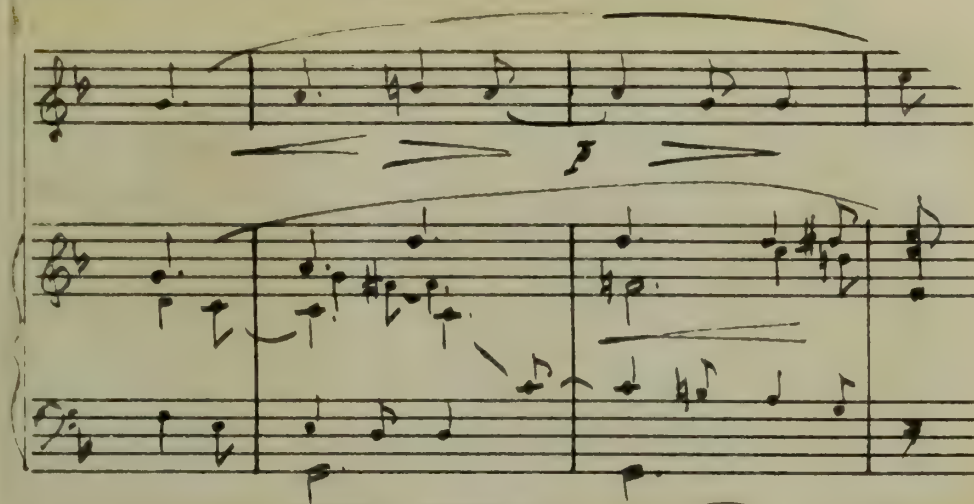
Example 127 is a musical score in F major, Opus 29, by Franz Liszt. It consists of a single system of music. The score features a vocal line in the upper staff, marked *All:*, and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 6/8.





which the piano accompanies simply, but artfully. Some of Berger's piano passages would sound well if sung by a chorus -

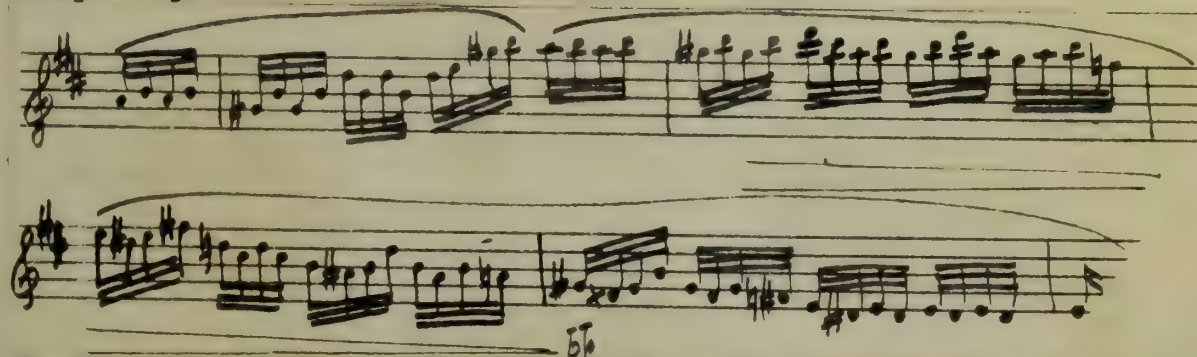
Example 128.



a tribute to Berger's contrapuntal skill. The exposition is provided with first and second endings and the development abounds in pleasing harmonies for the piano which sometimes enters in dialogue with the violin. A gentle lyric feeling emanates from this movement which makes the listener oblivious to the sonata-allegro form.

Coloratura passages are given in the adagio:

Example 129.



The finale is a very long piece in rondo-sonata form with a folk-like principal theme that is embellished in chordal style by the violin and

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... ..  
... ..



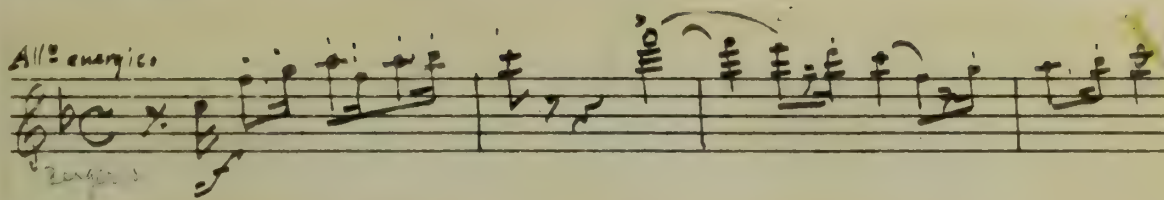
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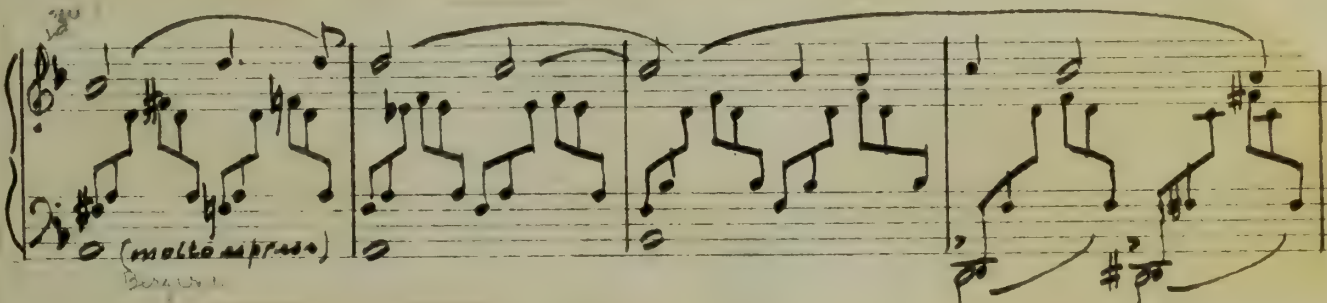
augmented. Variation technique and fugato treatment are also applied to it.

Example 130.



The piano has the following as a subsidiary theme:

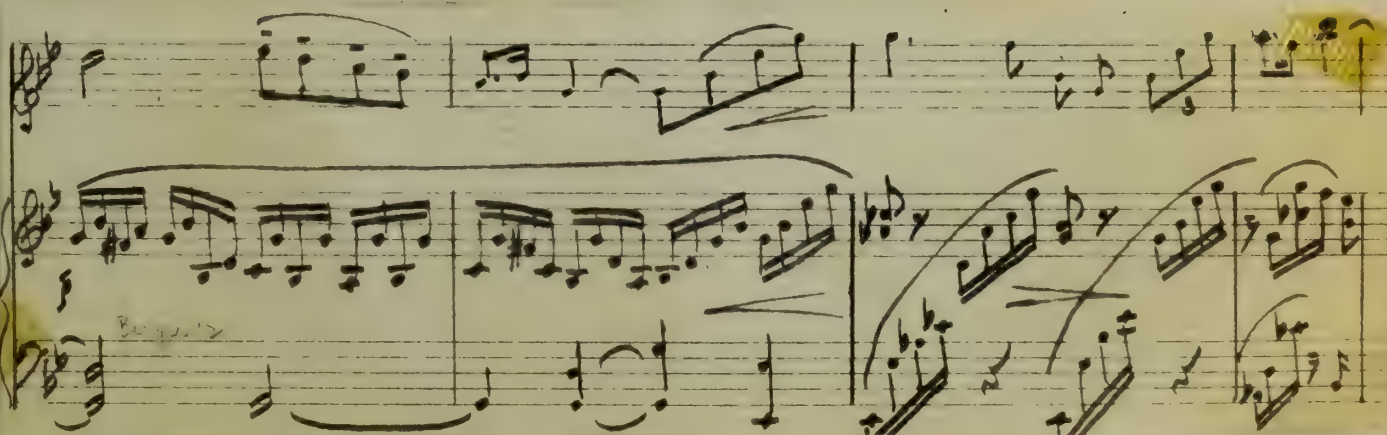
Example 131.



Berger's Third Sonata in G minor, Opus 70, has four movements.

The first and last are lengthily extended, but are refined in their harmonic and melodic substance. The principal themes of the opening movement begins like the trio to Chopin's funeral march:

Example 132.





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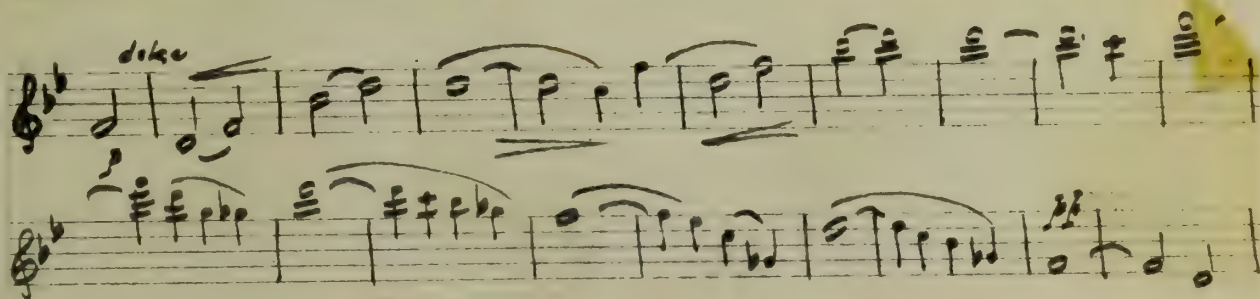
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Though Berger's style is not dramatic nor his use of form other than conventional, his real talent lay in his melodic gift as this first movement subsidiary theme exhibits:

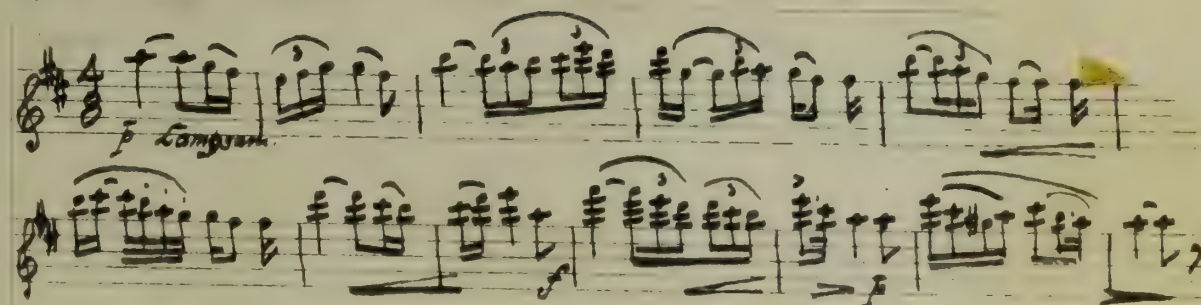
Example 133.



In the coda, rapid tremolo is used over a portion of the principal theme.

The second movement, Sehr langsam, has a melismatic theme -

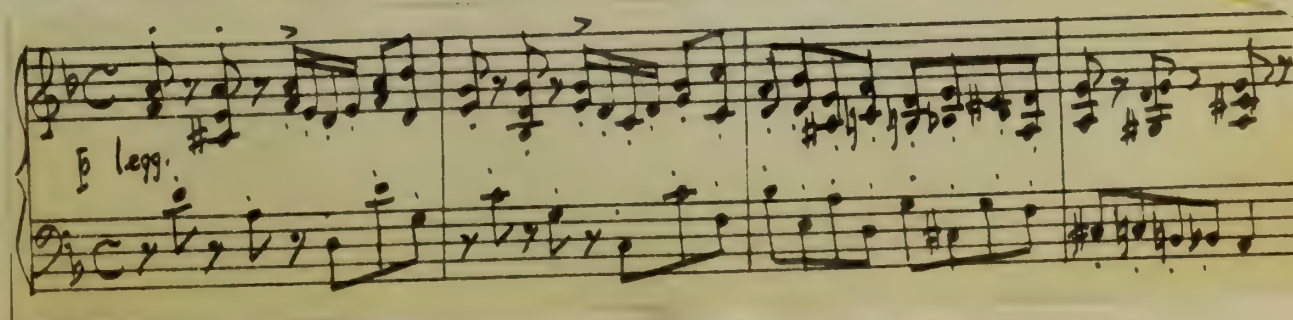
Example 134.



the piano  
(sometimes taking the melody) - as would be expected from a pianist - composer of the late nineteenth century. The form is three part.

The scherzo is humorous; -

Example 135.



THE HISTORY OF THE REFORMATION IN SWITZERLAND

OF THE SIXTEENTH CENTURY

BY JOHN CALVIN

1534



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OF THE SIXTEENTH CENTURY

1534



THE HISTORY OF THE REFORMATION IN SWITZERLAND

OF THE SIXTEENTH CENTURY

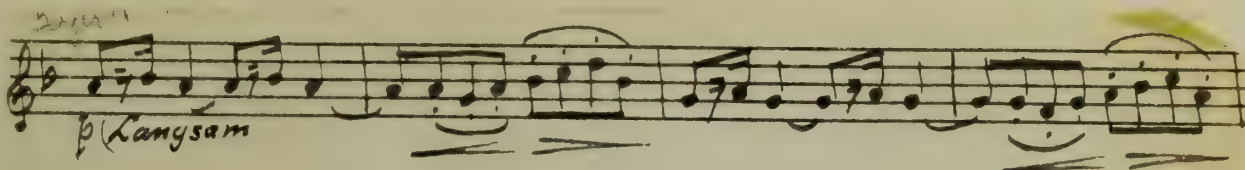
1534

BY JOHN CALVIN

1534



the violin has occasional virtuosic flare-ups as in the chromatic triplets high on the fingerboard. The trio has an effective theme -  
Example 136.



and an imaginative cadenza for the piano:

Example 137.

The sonata-rondo finale -

Example 138.



attests to Berger's skill in combining melodies in a graceful, refined style. Berger's melodies show him to be chorally minded. In spirit he is more like Mendelssohn (sometimes Chopin).





Brahms approaches the sonata from the classical point of view, maintaining equal proportion of form and content, but yet infusing the romantic spirit into it. His three violin sonatas represent the highest conception of balance between the most dramatic sonata-form and the highest polyphony.

The German composers of violin sonatas who were noticeably influenced by Brahms are Herzogenberg, Raif, Thuille, Kahn and Berger. They treat sonata-allegro form conventionally. Herzogenberg and Thuille employ violin cadenzas in their sonatas. It is mainly in their harmonies and melodies that these composers show affinity to Brahms.

THE HISTORY OF THE  
REIGN OF  
HENRY THE SEVENTH  
BY  
JOHN HALLAM  
ESQ.  
OF LINCOLN'S INN  
IN TWO VOLUMES  
VOL. II.  
LONDON:  
PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD, 1795.

## CHAPTER III

## INDEPENDENT GERMAN COMPOSERS

The significant German composers of violin sonatas whose works, for the most part, were not greatly influenced by Schumann and Brahms are Joseph Joachim Raff, Philipp and Xaver Scharwenka, Richard Strauss, Ferruccio Busoni, and Max Reger. Raff founded the Frankfurt-am-Main chamber music school which was continued by Bernard Scholz, Ivan Knorr, and Bernhard Sekles. The Scharwenka brothers wrote sonatas which "combine German traits with Belgian and Polish temperament."<sup>1</sup>

Richard Strauss began his career as a member of the Munich School founded by Franz Lachner (1803-1893). Impetus was given to the chamber music activity in Berlin through the compositions of Busoni and through his instruction imparted to numerous pupils. Reger, the founder of a school, was a leader of the new tendency in modern chamber music.

Joseph Joachim Raff<sup>2</sup> in his day (1822-1882) was considered a modernist, since he followed the path of Wagner and Liszt. He was a master of technique but his short-comings lay in the sometimes commonplace qualities of his ideas. As a composer he cannot be compared to Brahms, but to Rubinstein or possibly Saint-Saëns.

Raff's five Sonaten für Pianoforte und Violine (Opp. 73 in E minor, 78 in A major, 128 in D major, 129 in G minor, 145 in C minor), have four

---

<sup>1</sup>Cf. Leichtentritt, Hugo, in Cobbett's Cyclopedic Survey of Chamber Music, Vol. I, p. 449.

<sup>2</sup>Cf. Articles by Mason, D. G. and others in "Masters of Music," Boston: Bates and Guild Co., June, 1903, Vol. I, part 6, pp. 24-254.

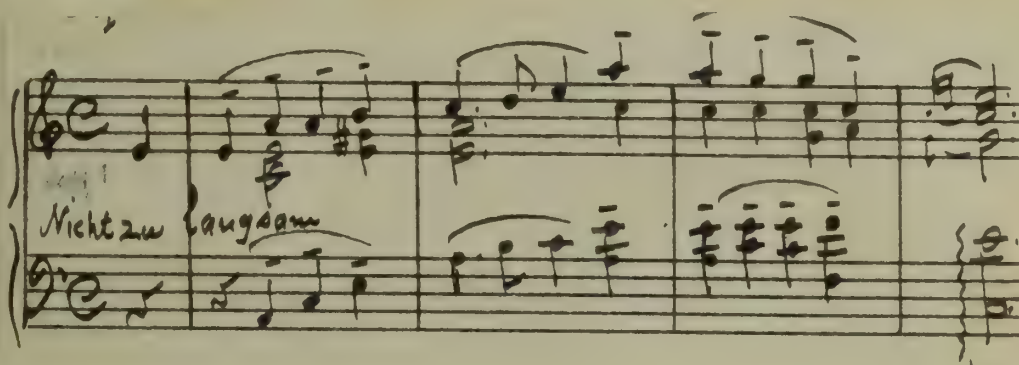


CHAPTER  
THE HISTORY OF THE

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...the fifth of the ...  
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...the ninth of the ...  
...the tenth of the ...  
...the eleventh of the ...  
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...the fourteenth of the ...  
...the fifteenth of the ...  
...the sixteenth of the ...  
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...the twenty-ninth of the ...  
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...the sixty-fifth of the ...  
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...the seventieth of the ...  
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...the seventy-eighth of the ...  
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...the ninety-fifth of the ...  
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...the ninety-eighth of the ...  
...the ninety-ninth of the ...  
...the hundredth of the ...

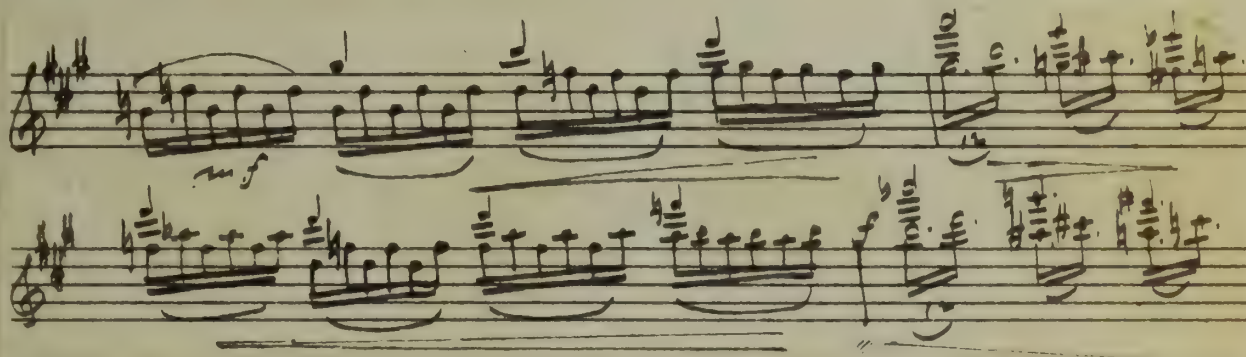
movements - with the exception of No. 4 which is a Chromatische Sonate in einem Satz. The second or third movement of the four movement sonatas is either a scherzo or a slow movement. The second movement of No. 2 is a set of variations on a folk song theme -

Example 139



containing concerto-style treatment for the violin -

Example 140



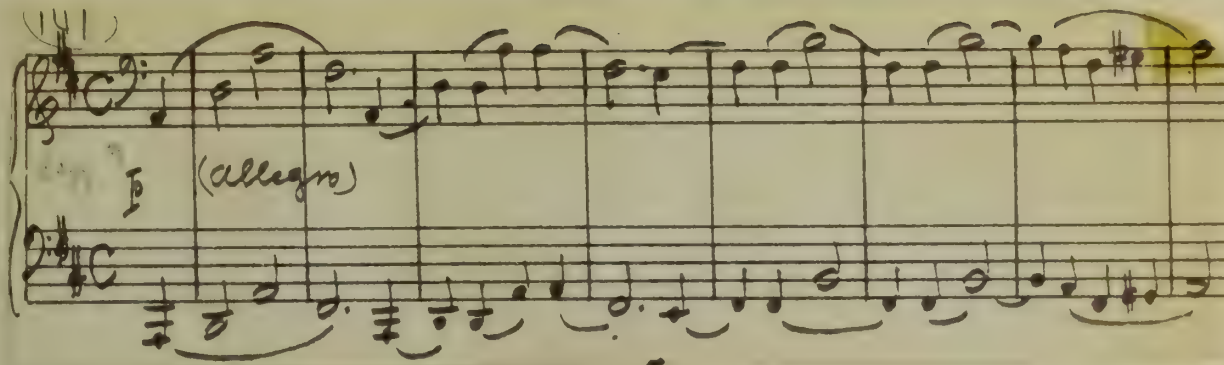
as well as difficult virtuoso passages for the piano.

...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...



The opening theme of the Third Sonata is typical Raff:

Example 141



The Chromatic Sonata (No. 4) opens and closes with a recitative:

Example 142

Example 142 shows the opening and closing of the Chromatic Sonata (No. 4). The score is in C major, 2/4 time, and is marked (Allegro). It features a piano introduction in the left hand, followed by a melody in the right hand. The melody consists of a series of eighth and sixteenth notes, with a final cadence in the right hand. The score includes markings for (Allegro), (meno mosso), and (mp).



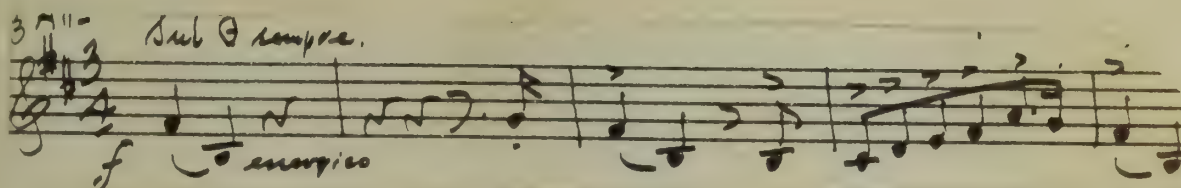


The conciseness of this work improves its effect and the use of the recitative and chromaticism show Louis Spohr's influence.

Significant in these sonatas is the good quality of violin writing abounding in broken triad-arpeggios, pizzicato, harmonics, double stops, chords, figurations requiring bowings crossing three and four strings, staccato, tremolo and cantilena passages. Raff's harmonic style is typical of compositions written about the year 1850. His sonatas are not sensational, but they are well written even though, today, they are out of fashion.

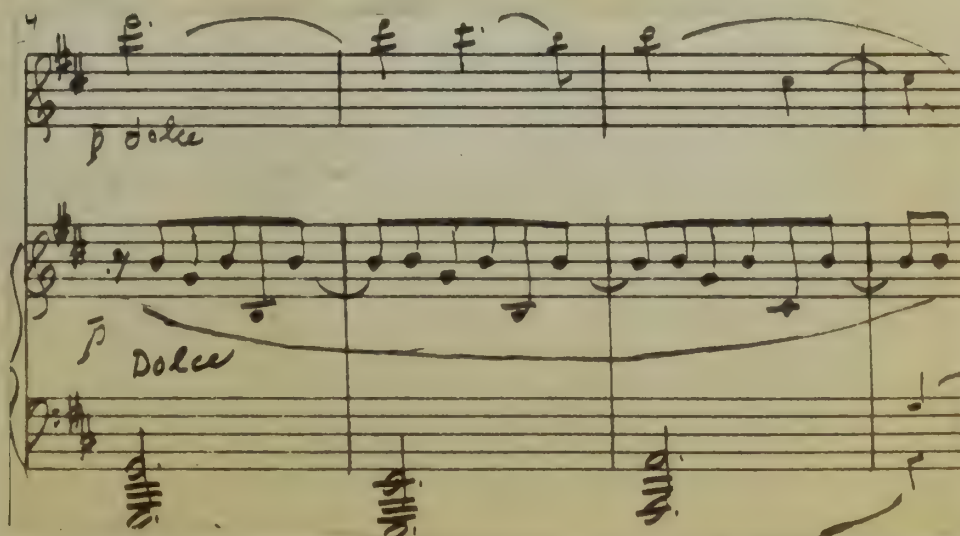
Philipp Scharwenka (1847-1917) in his two sonatas (Opus 110 in B minor and Opus 114 in E minor) writes in the conventional style of the period to which Brahms represents the acme. His Opus 110 has a very impressive beginning which presents and develops the first theme:

Example 143



The second theme -

Example 144

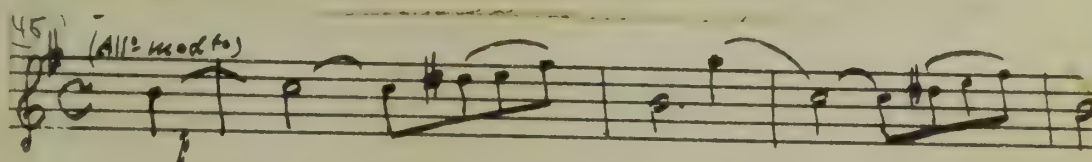




is followed by the development section which brings in new counterpoints and triplet figures. The coda is a little reminiscent of Schubert. The slow movement (beginning *arioso* style) and the finale are merged into an extended piece with several powerful climaxes.

Scharwenka's Opus 114 is more elegiac in style. The first theme:

Example 145



is brought in the second time by the piano with a sixteenth-note figuration counterpoint in the violin. The following is the second theme:

Example 146



...the ... of ...  
... the ... of ...  
... the ... of ...  
... the ... of ...

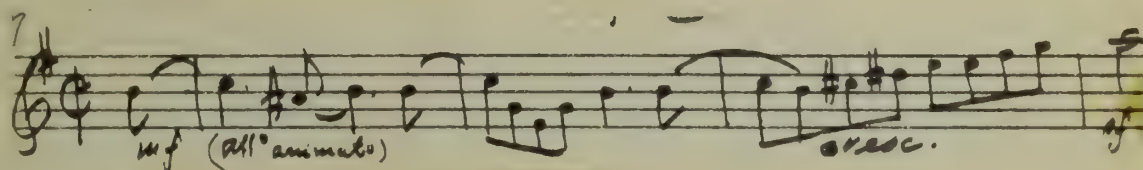


...the ... of ...  
... the ... of ...



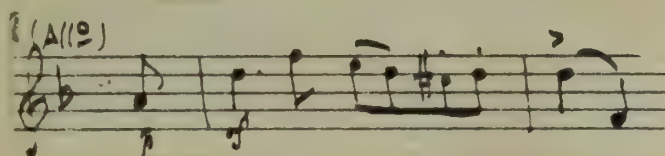
A beautiful coda ends this masterfully written movement. The Andante tranquillo (A B A' B') first states the theme in an abbreviated manner, using rests. The finale (in sonata-allegro form) follows immediately:

Example 147



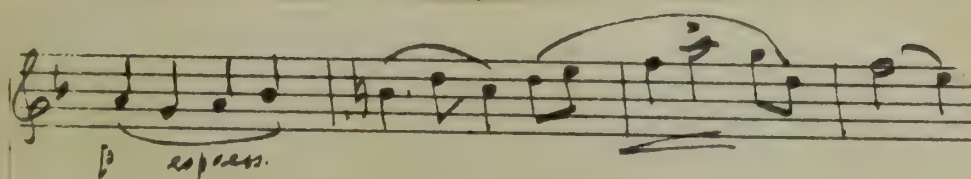
Xaver Scharwenka<sup>1</sup> (1850-1924), Philipp's younger brother, wrote an Opus 2 in D minor for violin and piano. An adagio introduces the somewhat Mendelssohnian Allegro Appassionato movement:

Example 148



The second theme is lyric:

Example 149



<sup>1</sup>Cf. Riemann, Hugo, op. cit., Vol. II, p. 1604.

...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...

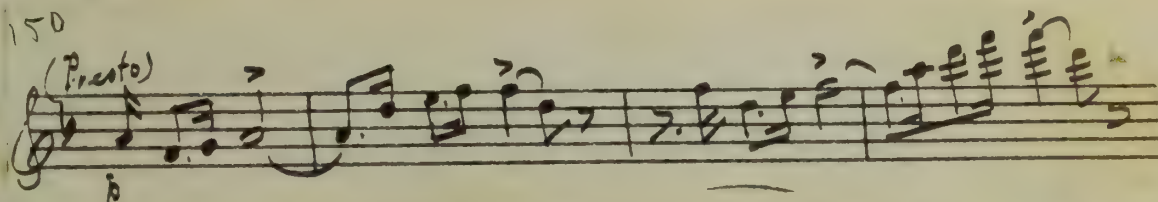
...the ... of ...  
...the ... of ...  
...the ... of ...

The violin part is melodious, but simple.

The second movement is a Romanze with the piano supplying chordal and arpeggio accompaniment to the violin melody.

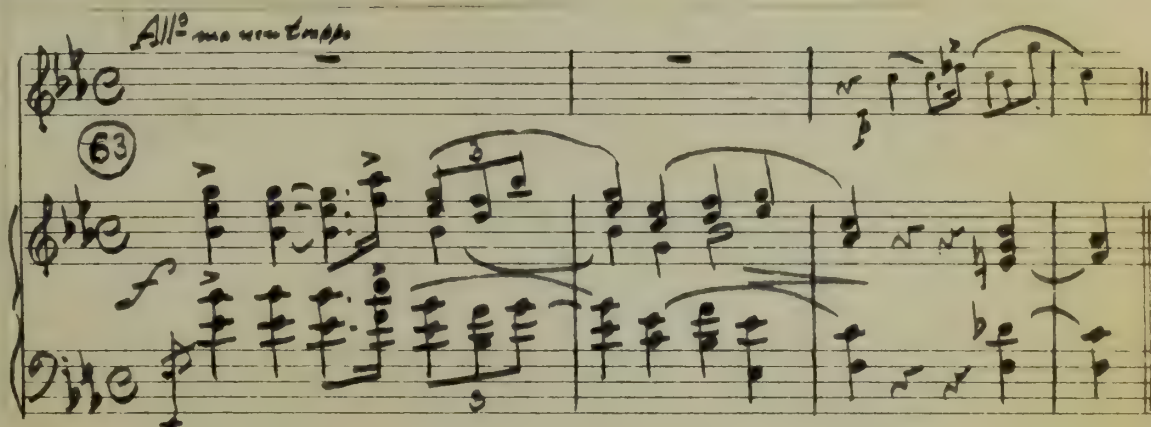
A rhythmically effective principal theme gives a vigorous character to the finale (Presto agitato):

Example 150



Richard Strauss<sup>1</sup> (b. 1864-), unquestionably one of the most important living German composers, was interested in chamber music in his youth only. His Sonata, for violin and piano in E flat major, Op. 18, was first published in 1888 and reveals the orchestral inclination of the composer both in its length and in the character of its themes. The first movement is in extended sonata-allegro form and revolves on the opening motive of the first theme:

Example 151



<sup>1</sup>Specht, Richard, Richard Strauss Und Sein Werk, 2 vols., Leipzig: E. P. Tal, 1921, Vol. I, pp. 115-118.





This theme is of a brilliant, chivalrous character, effectively written for both instruments. The tonic E flat chord is beautifully deferred until the end of the first theme (measure 21). A transition episode follows which in measures 30 to 34 brings a queer mixture of 4/4 and 3/4 time:

Example 152

Example 152 shows a musical score for measures 64 through 68. The score is written for two staves, likely piano and violin/viola. The key signature is E-flat major (three flats). The time signature is 3/4. Measure 64 is marked with a circled '64' and a 'f' (forte) dynamic. The music features a mix of 4/4 and 3/4 time signatures, with a 'C' time signature appearing in measures 65, 66, 67, and 68. The notation includes various musical symbols such as notes, rests, and accidentals.

A brilliant cadence to C minor brings in the second theme, which is passionate in character and is in 3/4 time:

Example 153

Example 153 shows a musical score for measures 65 through 69. The score is written for two staves, likely piano and violin/viola. The key signature is E-flat major (three flats). The time signature is 3/4. Measure 65 is marked with a circled '65' and a 'f' (forte) dynamic. The music features a mix of 4/4 and 3/4 time signatures, with a 'C' time signature appearing in measures 66, 67, 68, and 69. The notation includes various musical symbols such as notes, rests, and accidentals. The word 'appassionato' is written in parentheses above the first staff in measure 65. The word 'Ped.' (pedal) is written below the second staff in measures 65, 67, 68, and 69, accompanied by an asterisk.

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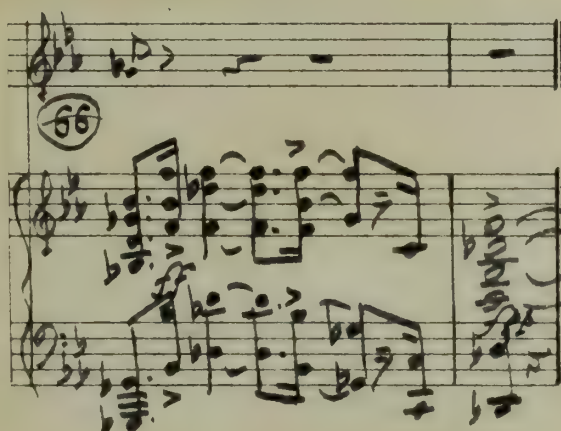
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Measures 43 to 45 present a new idea in the bass, the remainder of the second theme section having the character of a development section. A third theme enters in measure 59 in 4/4 time, immediately followed by the development section characterized by tonalities shifting almost every measure. Measures 69 to 70 foretell motives used later in "Till Eulenspiegel":

Example 154



The development section makes great use of the opening motive, the motto of the movement. Measures 75 to 121 is a development of two motives, the initial motive and a counter motive. In measure 122 the second theme returns, being first taken by the violin in A minor and then at measure 133 by the piano in C minor. Measure 145 brings a new section in 4/4 time which changes tonality and keeps up the motive of the second theme. This section serves as a transition to the recapitulation (measure 200) and has, as a special effect, a long

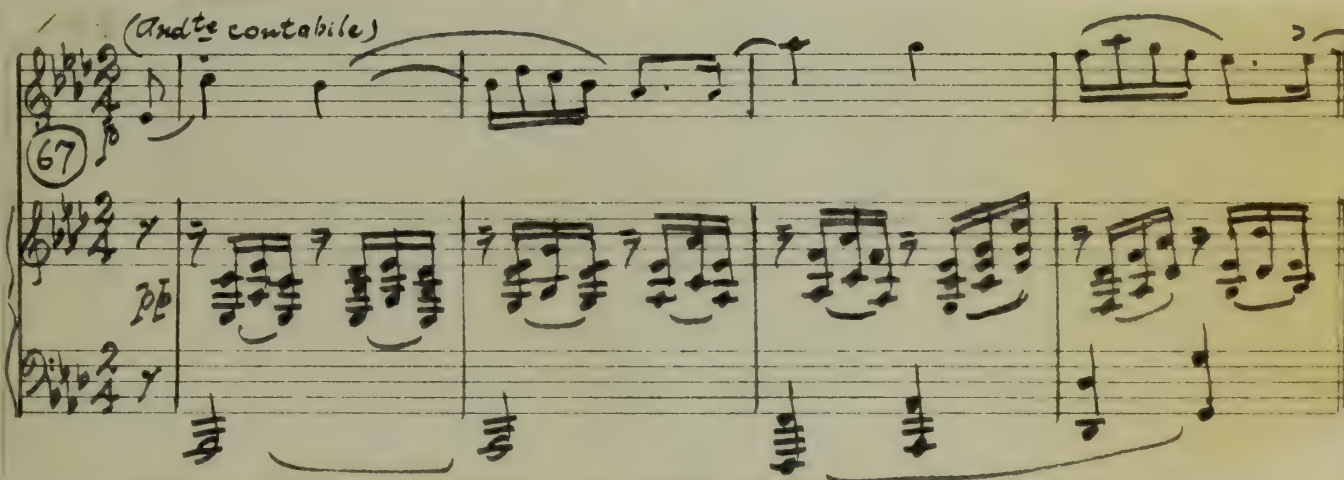




diminuendo from *ff* (measure 181) to the recapitulation which enters unexpectedly *p*. The coda is in two sections: 1) measures 291 to 311 based on materials from the second and third themes, and 2) measures 312 to 321 based on the opening motto. These two sections respectively give the tranquillo and energico effects. The entire movement is effectively written for both instruments. It is melodious, exuberent, and of a decidedly symphonic character.

The second movement (Improvisation) has only one theme which is presented as a continuous melodic line in the violin while the piano accompanies in a richly ornamented figuration style. From this theme -

#### Example 155



the entire movement is evolved. The form is that of a fantasy, an extended indefinite form. Measures 72 to 91 present an elaborate graceful figuration favored by Strauss and found in many of his songs. These measures are improvisatory in character and are influenced by



Chopin, but more so by Weber. All of the figurations in this movement can be found similarly in Strauss's "Tod und Verklärung," "Till Eulenspiegel," and "Don Juan."

The finale sounds like a piano and violin reduction of an orchestral piece. It is a modified, sonata-allegro form with very brilliant figuration and with the unusual features that the development is not given in one body and there are two recapitulations. There is a slow introduction (Andante) of grave and serious mood. It is nine measures with one measure added as a final one and is played pp by the piano ascending the E flat major scale by sequences of signal figures - such as are found in the trombone and tuba parts of Wagner's opera scores.

The Allegro begins with the same motive, a brilliant piano theme, but continues differently than in the introduction. The violin comes in with non-thematic figures merely filling out the rests of the piano:

Example 156

The musical score for Example 156 is a piano and violin reduction. It is written in 3/4 time and the key of E-flat major (three flats). The tempo is marked 'Allegro' and the dynamic is 'f'. The piano part begins with a series of ascending and descending eighth-note figures. The violin part enters with a series of eighth-note figures. The score is marked with a circled '68' and the word 'energico.'.





For the first time, and at measure 31, the violin enters with a coherent melodic phrase, a new idea in answer to the previous orchestral figure of the piano:

Example 157

Handwritten musical score for Example 157, measures 68-70. The score is written on three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a forte dynamic 'f' and a circled measure number '69'. The middle staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The music features a melodic phrase in the violin (top staff) and a piano accompaniment (bottom staff). A 'Pia.' marking is visible in the bottom staff at measure 70, followed by an asterisk.

This theme is more gentle and the piano now has the former violin figuration. A little scherzando idea reminiscent of orchestral woodwinds enters beginning measure 59.

Example 158

Handwritten musical score for Example 158, measures 70-72. The score is written on three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It begins with a circled measure number '70'. The middle staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The music features a melodic phrase in the violin (top staff) and a piano accompaniment (bottom staff). A 'Pia. scherzando' marking is visible in the bottom staff at measure 70.



This presents a scherzo episode worked out in a thematic manner in various keys, and gradually disappears and makes way for the second theme -

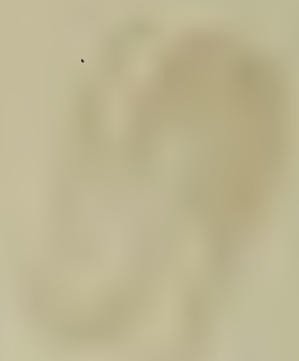
Example 159



played by the violin with a brilliant arpeggio style in the piano maintaining herein a few thematic similarities to the music previously heard. The piano takes over this theme in appassionato expression at measure 102.

The development section begins measure 123 using the first motive in the violin and then in the piano in dialogue style. There are also outbursts of ff suggesting the tutti of the orchestra. At measure 145 the first recapitulation appears the same as at the beginning with the exception of a few slight variances. The scherzando (the second development) returns at measure 169 and is extended again in thematic dialogue style. Suddenly, at measure 215 there is a brilliant





transitional passage for the piano which leads to the second return, the real recapitulation. This is more developed than its first re-statement. Beginning at measure 239 and following, the principal motive is combined with the motive heard previously in measure 31. Measures 275 - 373 in 6/8 time may be considered as an extended coda which very cleverly uses the scherzo idea and the important motives heard previously in this movement. Strauss is very fond of writing figures and themes which extend to the extreme ranges of the instruments, and the above finale is a good example of this treatment.

Though Italian by birth (his mother was of German parentage) Ferruccio Busoni<sup>1</sup> (1866-1924) is German by education. He studied composition with Wilhelm Meyer-Remy at Graz, and was a great champion of Bach. Of his two Sonatas for violin and piano (both in E minor), Op. 29 and Op. 36a composed in 1891 and 1901 respectively, the second represents one of the most important contributions to the sonata literature and is one of Busoni's finest compositions. His first sonata, along with the Concertstück was awarded the Rubinstein prize.

Busoni's Opus 36a is dedicated to Ottokar Nováček, violinist, composer and former member of the Boston Symphony Orchestra. The first movement is a polyphonic fantasy which is very carefully and skillfully worked out. It logically evolves out of the opening four measures which serve as the thematic basis of the movement. The influence of Beethoven, Brahms, Franck and Liszt is discernable in this work. It starts with a long, free introduction (Langsam) a sort of recitative dialogue between the instruments on a motive which begins with the skip of a minor third:

---

1. Dent, E.J., Ferruccio Busoni, London: Oxford Univ. Press, 1933.



## Example 160

Handwritten musical score for Example 160. The score consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of rests followed by a melodic phrase. The middle staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with a circled measure number '72' and a 'p' dynamic marking. The bottom staff is a piano accompaniment in bass clef, key of one sharp, and common time, featuring a rhythmic pattern of eighth and sixteenth notes. Handwritten annotations include 'Largo am.' at the top, 'Dolce sost.' near the end of the top staff, 'Dolce - sostenuto' under the middle staff, and 'ten' above a measure in the middle staff.

The treatment and thematic material here is very much like that in Beethoven's last sonatas for piano and violin. The first phrase is 15 measures in length and at its second start continues in a higher register. There is not much modulation, but the tonality is largely E minor and B minor. The minor third motive of the opening is quite persistent. At measure 26 a new idea enters in the violin which is doubled in a pianistic accompaniment, very Basoni-like and also showing the influence of Liszt.

## Example 161

Handwritten musical score for Example 161. The score consists of three staves. The top staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a melodic phrase with a circled measure number '73'. The middle staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with a 'p' dynamic marking. The bottom staff is a piano accompaniment in bass clef, key of one flat, and common time, featuring a rhythmic pattern of eighth and sixteenth notes. Handwritten annotations include 'Un poco più Andante.' at the top, '(dolce ma sereno)' in parentheses above the top staff, 'atempo' above the middle staff, and 'Ped.' below the bottom staff.





The following are the names of the plants which are  
represented in the above sketches. The names are  
given in the order in which they are arranged in the  
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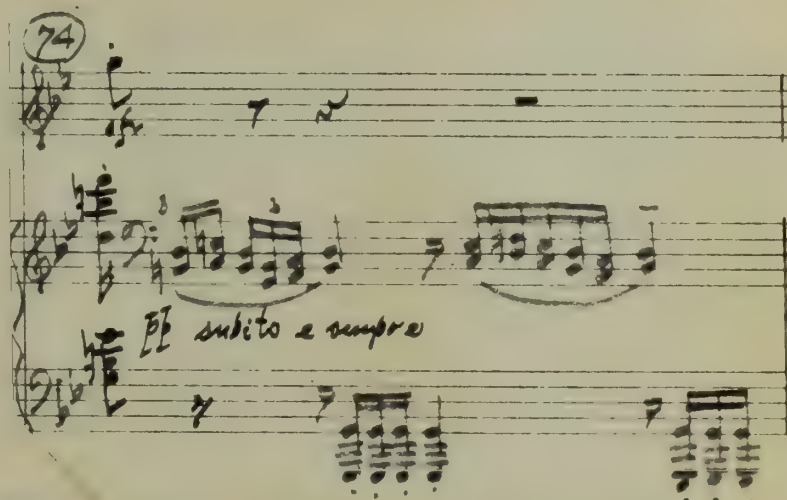
THE END OF THE PLATE

PLATE 1



This is repeated in sequence. At measure 36 we have a new application (the minor third motive is filled out) of the initial motive, followed by a return to the rhythm of the preceding idea. Beginning measure 46 the opening theme is presented in B flat major, first in the violin, then in the piano. The first climax of the movement is reached at measure 54 and the tonality then passes to G major in measure 56, the beginning of a new section. The motive of this section is a development of the minor third idea and has a plainsong effect:

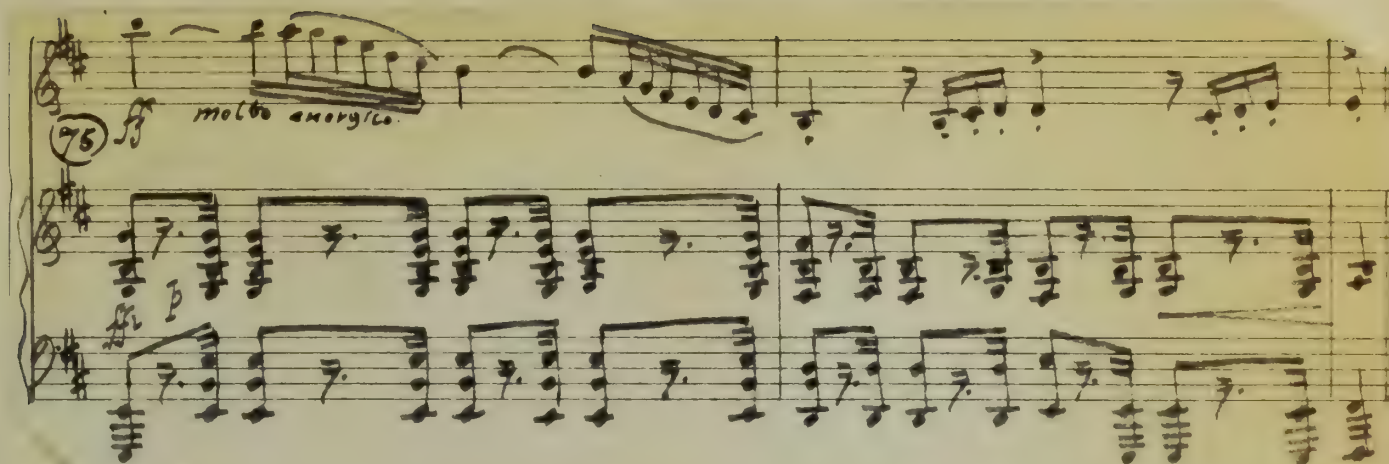
Example 162



A second climax comes at measure 65 in B minor, the Poco Con Moto, a very energetic section on dotted rhythms. Here are similarities to César Franck:



## Example 163



This entire section is dominated by the arpeggio motive with the violin part almost the same as that of the piano. There is a Brahmsian transition on an E major pedal point at measure 77 in which the violin descends chromatically and comes back (measure 81), to materials heard at the very beginning. The piano has thematic reference to the first two measures of the movement and the violin enters with fanciful figuration. At measure 90 the triplet motive heard previously at measure 36 returns, but this time in E minor. The *Tempo primo* (measure 90) begins a free repetition of the opening of the movement and at measure 110 the triplet motive is presented in a rather Lisztian mystic mood. Measures 116 to 118 is a brief *Adagio* episode in dialogue style on the first motive and comes to a close on E major.





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The Presto (6/8), meant to be played without a pause, is a new section which takes the place of a scherzo, but it contains thematic development, maintaining the leap of a third and the arpeggio. The style here is very much like that of César Franck:

Example 164

Handwritten musical score for Example 164, measures 164-165. The score is in G major (one sharp) and 6/8 time. The tempo is marked *Presto*. The key signature is G major. The score consists of three staves. The first staff is a single melodic line. The second and third staves are a piano accompaniment. The piano part features a continuous arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked *Presto*. The dynamics include *f* (forte) and *stacc.* (staccato). The score is numbered 164 and 165.

Between measures 112 and 137 there are portions sounding similar to Beethoven's E major Piano Sonata, Opus 109. Measure 138 brings in a new melody:

Example 165

Handwritten musical score for Example 165, measures 165-166. The score is in G major (one sharp) and 6/8 time. The tempo is marked *Presto*. The key signature is G major. The score consists of three staves. The first staff is a single melodic line. The second and third staves are a piano accompaniment. The piano part features a continuous arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked *Presto*. The dynamics include *f* (forte) and *stacc.* (staccato). The score is numbered 165 and 166.



It is longer than the previous themes and contains more melodious phrases. Measure 165 begins a development of these presto ideas which begin *p* and rises to a considerable culmination. This development extends to measure 241, the beginning of the coda. This coda is based on the Franck motive.

The Andante, più tosto grave section is used as an episode in place of a slow movement. The motive presented in measures 273 to 274 -

#### Example 166

is the generic idea of the movement. There is a reminiscence of the presto theme beginning measure 293:

#### Example 167





The coda has reference to the very beginning of the sonata. A basso ostinato figure is used as a transition leading directly to the variations on a Chorale by J. S. Bach.

The six variations are full of art and sentiment. A plain cadenza by the violin in measure 308 introduces the theme of the variations, the Chorale "Wie wohl ist mir, O Freund der Seelen":

Example 168

The musical score for Example 168 is written for piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo/mood is marked "Andte con moto". The first staff shows a series of whole notes: F#, C#, G#, F#, C#, G#. The second staff, marked "(Sostenuto)", shows a more complex harmonic structure with eighth and sixteenth notes. The third staff, marked "Dolce, ma solenne e non troppo", shows a flowing melody with slurs and ties. The fourth staff shows a bass line with eighth notes and rests.

This theme is beautifully harmonized and is stated first by the piano. The violin is given opportunity to play the chorale melody.

The first variation uses flowing legato triplets:

... of the ...  
... of the ...  
... of the ...  
... of the ...  
... of the ...



... of the ...  
... of the ...  
... of the ...

## Example 169

The musical score for Example 169 consists of three systems of staves. The first system includes a violin staff (treble clef, key of D major, 4/4 time) with the tempo marking *Poco più Andante* and the dynamic *p*. Below it is a piano staff (treble clef) with the marking *Dolce assai*. The second system features a piano staff (treble clef) with the marking *Dolcissimo, morbidamente.* and a cello/bass staff (bass clef) with a *S.* marking. The third system shows a violin staff (treble clef) and a piano staff (bass clef) with a *S.* marking. Measure numbers 81 and 81A are circled in the piano staves of the second and third systems, respectively.

There is no direct repetition of the chorale melody, but the violin alludes to it while the piano consistently maintains the flowing, gentle triplet accompaniment. The quarter-note counter melody in the base of the piano is a scale figure which sometimes descends and sometimes ascends. The triplet motive appears in parallel and contrary motion to the scale figure -- Busoni's method in avoiding monotony in the variation. Also, the violin shares in stating the scale figure. The coda to this variation (measures 71 - 75) is Brahmsian.





The second variation (*Alla marcia, vivace*) consistently retains the march staccato rhythm in both instruments:

Example 170

There are modulations from E major to G major (measures 111-112) and from E major to F major (measures 125-126), the latter one being Schubertian in its surprising effect. Echo phrases such as are used by Bach, Handel and Scarlatti appear in this variation:

Example 171



Lo stesso movimento, the third variation, gives the violin running counterpoint in sixteenth-note, perpetuum mobile style and the piano suggests the chorale in staccato chords:

Example 172

There is a climax in the middle and also at the end of the variation.

The Andante (fourth variation) melody is suggested in the bass and the treatment given here is much like that of a chorale prelude. The violin enters at measure 187 and the piano right hand is rather elaborate:

Example 173





This variation is similar to a fantasy on a chorale with variations.

Variation five begins like a fugato -

#### Example 174

Tranquillo assai.

174

(86) p dolce.

(espressivo)

dolce

on the first motive on the chorale, commencing quietly and rising to a climax. This variation is contrapuntal in its conception and makes some use of chromaticism. Its ending uses changes of harmony similar to the endings of the previous variations.

In the sixth variation (*Allegro deciso*) the violin transforms the chorale to an aria-like melody while the piano accompanies in a rich and vigorous style:

#### Example 175

Allegro deciso un poco maestoso

Con forza

(87)

Con forza

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There is a fine climax at measure 290. Measure 292 somewhat surprisedly brings in a variation of the variation. At measure 298 a dramatic culmination is reached. This is followed by a Più lento section using augmented portions of the chorale melody with a rich and rather complex piano figuration as accompaniment. The two-measure transition to the Più tranquillo, apoteotico, contains references to the opening of the sonata in the form of little sighs (the minor-third motive) in the violin part. The Più tranquillo (measures 319-324) and the Tempo del Tema (325-334) are followed by a five measure Adagio which brings the variations to a befittingly simple and solemn close. These variations on the Bach Chorale stand as one of the finest examples of this form. Of special import is the fact that some of the variations are subdivided into chains of variations and with occasional free treatment.

# Example 176

Handwritten musical score for Example 176, featuring three staves with various musical notations and tempo markings. The score is written in treble, alto, and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The tempo markings include "Adagio", "quasi sacro", "tento", and "semplice". The notation includes various musical symbols such as notes, rests, and dynamic markings.





"Max Reger (1873-1916) may be regarded as a link between the post-classic school and the twentieth century...."<sup>1</sup> He had a natural bent for chamber music and it is significant that his first Opus is a Sonata for Violin and piano in D minor. This work along with his Opus 3 in D major and Opus 41 in A major are related to the Brahms style. They are not as complex as his later works.

Reger's Opus 1<sup>2</sup> has four movements. The overtowering first movement, often strongly influenced by Brahms, has a charming principal theme which is chromatic and extended. One is reminded of Beethoven in the song-like theme and the third part of the adagio. The finale breathes Schumannian spirit. At its close the first theme is combined with that of the first movement.

The scherzo of the second sonata, Opus 3, is a good example of the "Reger Scherzo" with its exuberance and exaggeration of dynamics and its canon trio. The adagio of the same work begins to take on the thirty-second and sixty-fourth-note fantastic figuration so typical with the mature Reger. The finale is comparatively simple and like a folksong.

Opus 41 belongs to Reger's middle period and shows the influence of Brahms in the melody and syncopated rhythms of the first movement. The Intermezzo (second movement) opens with a three-part fugato and closes prestissimo assai. It shows Reger's fondness for contrasts:

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<sup>1</sup>cf. Thompson, Oscar, International Encyclopedia of Music and Musicians, New York: Dodd, Mead & Co., 1946, p. 1514.

<sup>2</sup>cf. Tottmann, A., and Altmann, W., Führer Durch Die Violin - Literature, Leipzig: J. Schuberth & Co., 1934, Vol. VI, p. 362.

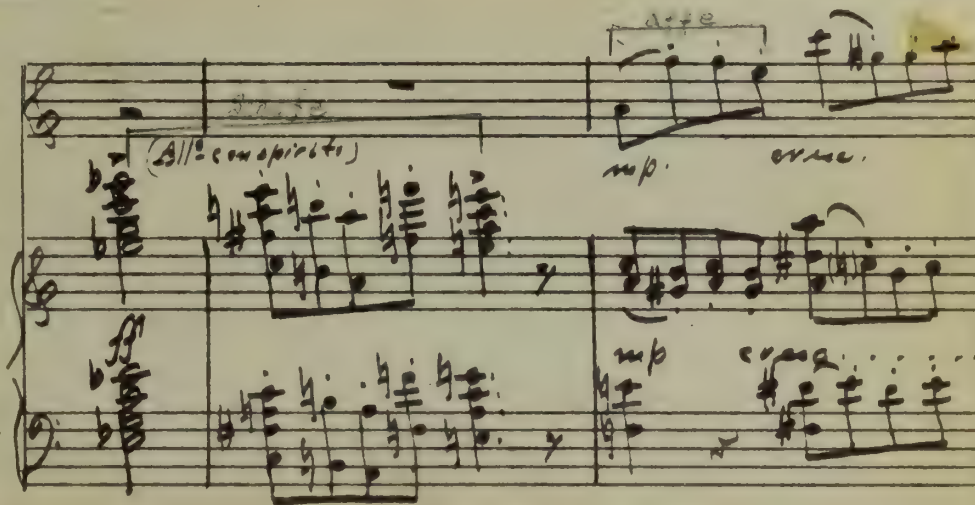


light staccato interrupted by sudden *ff*. The third is an expressive largo - the piano being richly ornamented in the middle portion; the finale is not particularly typical of Reger.

The last four sonatas for violin and piano (Opp. 72 in C major, 84 in F sharp minor, 122 in E minor, and 139 in C minor) are, unlike Beethoven's sonatas, similar to one another and are illustrative of Reger's mature, highly individual and peculiar style.

At its first performance, Opus 72<sup>1</sup> made quite a sensation because of its *schafe* (sheep, e flat, c, b, a, f, e) and *affe* (monkey) motives, -

Example 177



Reger's rebuttal to his critics. These two motives, plastic and recognizable, also appear transposed and augmented. The opening measures -

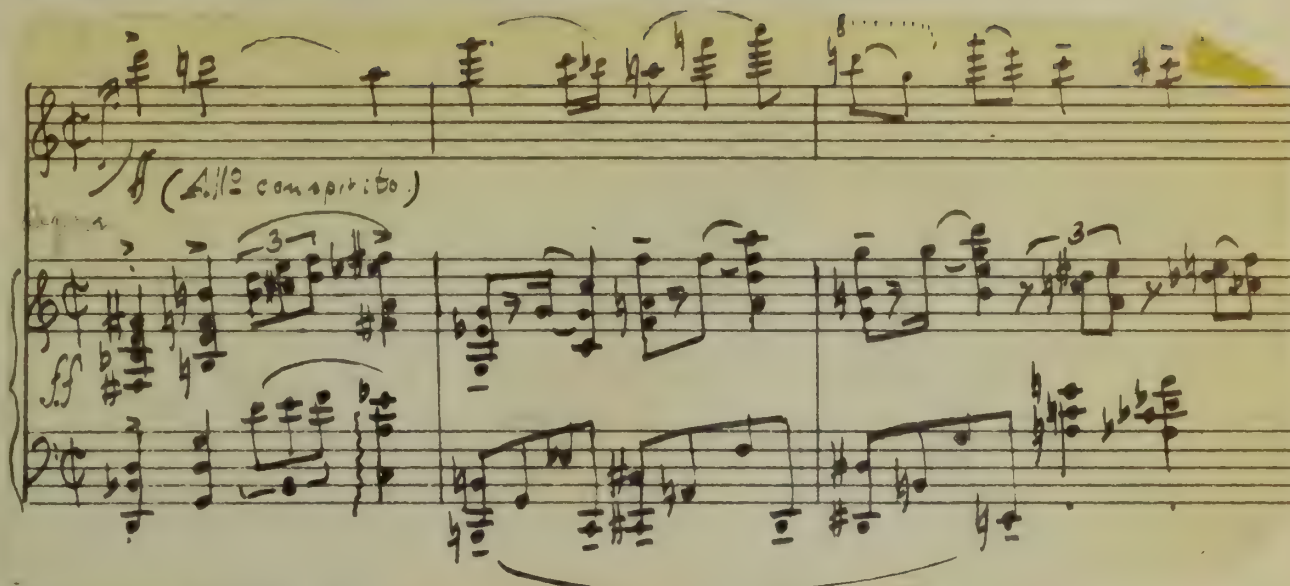
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<sup>1</sup>Cf. Hehemann, H., Max Reger, Munich: R. Piper & Co., 1911, p. 54 ff.





## Example 178

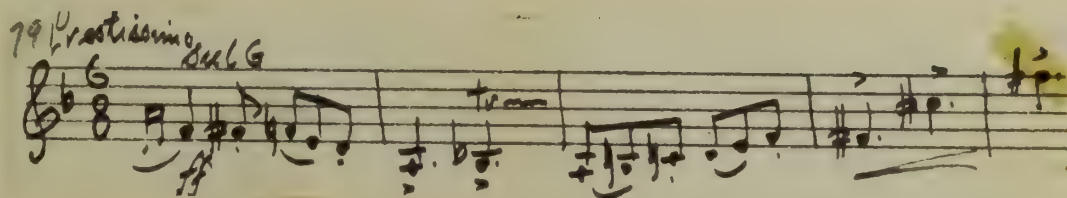


illustrate Reger's use of anger and also his elusive thematicism.

After a soft Brahmsian intermezzo, the sheep and monkey motives commence the development section. The coda begins violently, using the sheep motive in canon and, after a culmination, quiets down to a beautiful and tranquil adagio close. The final C major chord is gratifying to hear after having been so ingeniously deferred.

The Prestissimo -

## Example 179





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is an interesting Reger scherzo showing weird and fantastic qualities. The trio is chromatic and full of sighs.

The Largo is typical Reger because of its excessive chromaticism, unplastic themes, and single measures requiring an entire line. It is filled with cries, sighs and sometimes gentle, sometimes violent expressions.

The finale resumes the atmosphere of the first movement. It begins in C minor but modulates constantly. The sheep and monkey motives are used again and quite poetically. The second theme of this sonata-allegro movement sounds of ecclesiastic organ color. In the recapitulation the monkey theme is augmented and used as a basso ostinato. The Brahmsian and Beethovenian coda (*Meno mosso*) returns to C major. Opus 84 in f sharp minor<sup>1</sup> requires especial consideration of the pianist for the violinist. There are three movements. It is astonishing what is made of the themes, particularly in the first movement. The second movement is a capricious elf dance, occasionally resembling a scherzo. The finale (allegro sostenuto con variazioni) ends with a long fugue. This Sonata along with Op. 122 and Op. 139 are of the same style.

The last three sonatas (Opp. 84, 122, 139) are of the same style as Op. 72. In these works Reger uses form in the conventional style of his day. His thematic material is rather unsingable and is given mostly to the violin, giving the piano elaborate contrapuntal treatment. Reger rarely has the piano and violin exchange statements of the theme.

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<sup>1</sup>cf. Tottmann, A., and Altmann, W., op cit., VI, p. 362.





His rhythmic treatment is extremely varied and his harmonic rhythm (a part of his chromaticism) is perhaps more active than that of any other composer. The dynamic markings in Reger's music are juxtaposed in exaggerated contrasts.

Raff "utilized the methods of the Liszt and Wagner school, giving a modern surface to his works which were otherwise solidly constructed on a classical basis."<sup>1</sup> His sonatas are generally in four movements and display the technical possibilities of the instruments which were then in vogue - as well as excellent craftsmanship of composition. With Phillip and Xaver Scharwenka the classical form of the sonata is employed as a framework for typically German expressions of romanticism. These sonatas are in three movements, the slow movement and finale of Philipp Scharwenka's Opus 110 being played as one movement.

The Violin Sonata of Richard Strauss is an early work and is not as characteristic of this master as are his later (orchestral) compositions. Its first movement is in extended sonata-allegro form; the second, a fantasy, contains elaborate piano figurations which accompany the continuous melodic line of the violin. The finale has an Andante introduction followed by an Allegro in modified sonata-allegro form; i.e. their development is not presented as one unit and there are two recapitulations of the exposition.

Busoni makes free use of form in his two violin sonatas.

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<sup>1</sup>cf. Leichtentritt, Hugo in Cobbett's op. cit., Vol. II, p. 449.



His writing is similar in effect to that of a fantasy, but in polyphonic style. The first Sonata is in three movements; the second in four. The first movement of the second Sonata is a polyphonic fantasy showing influences of Beethoven, Brahms, Franck and Liszt. The second movement, Presto, takes the place of a scherzo, but utilizes thematic development. In place of an extended slow movement, the andante is used as an episode which, by way of a simple violin cadenza, leads to the finale consisting of six variations on a Bach chorale.

In his seven violin sonatas and one suite Max Reger continues Brahms's art, primarily noticeable in his complexity, of harmony and rhythm. Reger's melodies, however, are not as plastic as Brahms's. Reger's last four violin sonatas, which are similar to one another, reveal his mature style. His use of form is conventional. Chromaticism, rhythmic and harmonic complexity, and exaggerated contrasts are characteristic features of his style.





## CHAPTER IV

## GERMAN INFLUENCES ON SCANDINAVIAN COMPOSERS

The Scandinavian countries, Denmark, Norway and Sweden have always shown considerable interest in chamber music and the significant composers of these countries have made many important contributions to the sonata literature. Apart from the geographical proximity of the Scandinavian countries to Germany, Scandinavian composers sought musical instruction from German teachers and institutions. Gade and Grieg studied at Leipzig; Sinding at Leipzig, Berlin, Dresden and Munich. Berlin was the center of musical education for Sjögren and Stenhammar while Peterson-Berger received his training at Dresden. It was natural, then, for these composers to show a definite relationship to nineteenth century German composers of violin sonatas.

Niels Wilhelm Gade<sup>1</sup> (1817-1890) occupies an enviable position in musical history. He was the founder of the so-called Scandinavian school of composition. An intimate friend of Schumann and Mendelssohn (he conducted the Gewandhaus concerts in Mendelssohn's absence and succeeded him as the regular conductor at his death), it is natural that the influence of these two composers upon Gade was great. Still, he is recognized as the head of the northern romanticists, and his style contains much originality as is convincingly illustrated in his works for violin and piano.

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<sup>1</sup>Cf. Siegfried, Saloman, in Neumann's Die Componisten der neuen Zeit, Cassell: Ernst Balde, 1857, Vol. 42.

THE HISTORY OF THE  
REIGN OF KING CHARLES THE FIRST

The first year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The second year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The third year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The fourth year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The fifth year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The sixth year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The seventh year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

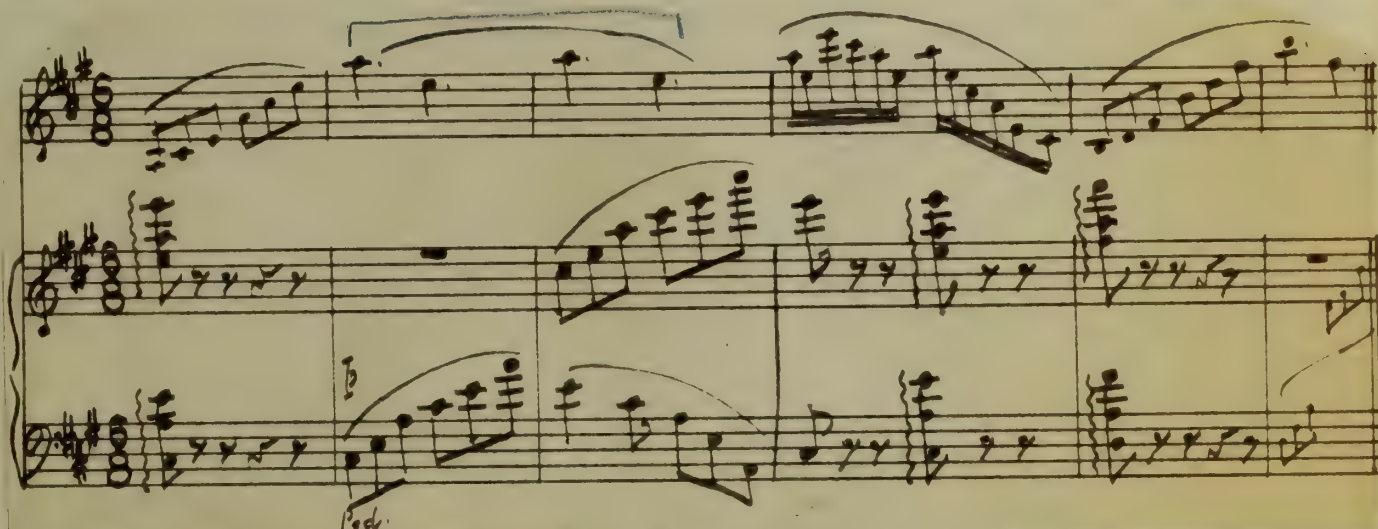
The eighth year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The ninth year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

The tenth year of his Majesty's reign was spent in settling the peace of the kingdom, and in restoring the rights of the people. His Majesty was very gracious to his subjects, and was very careful to maintain the laws of the land. He was also very diligent in the management of his affairs, and was very successful in all his undertakings. His Majesty's reign was a very happy one for the people, and was a very glorious one for the kingdom.

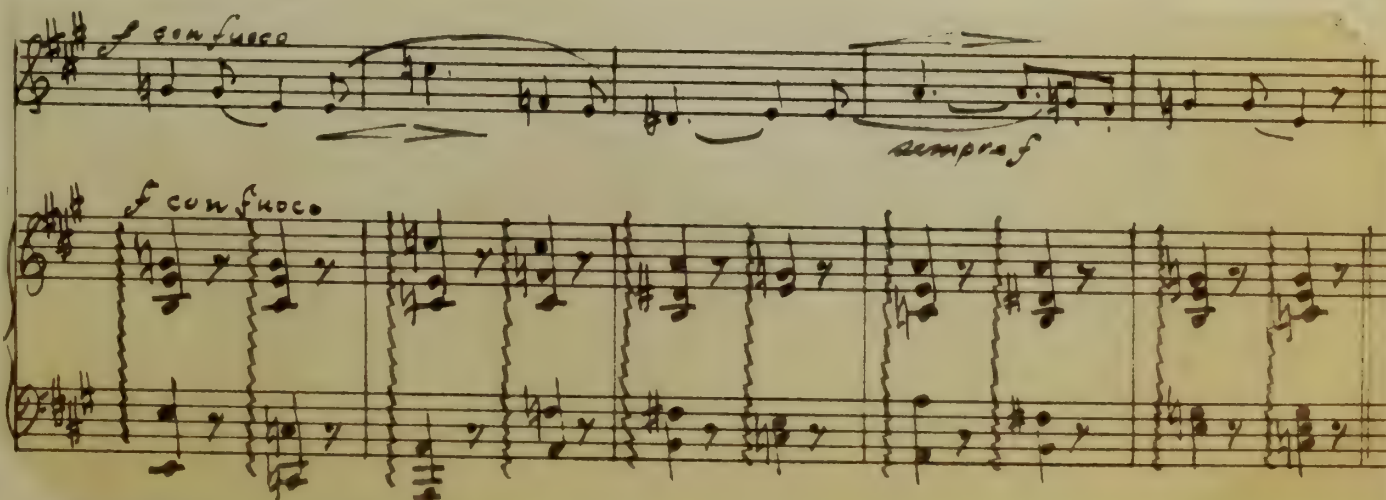
Gade wrote three sonatas for piano and violin, Opus 6 in A major, Opus 21 in D minor, Opus 59 in B flat major. Opus 6 was first published in 1843, the year in which his first symphony in C minor was received with brilliant success. It is dedicated to Clara Schumann. The first movement is in sonata-allegro form and is homophonic in texture. The violin generally plays the melody and the piano has an arpeggio accompaniment. The first theme -

Example 180



has a motive similar to a horn call. The second theme -

Example 181





...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

...



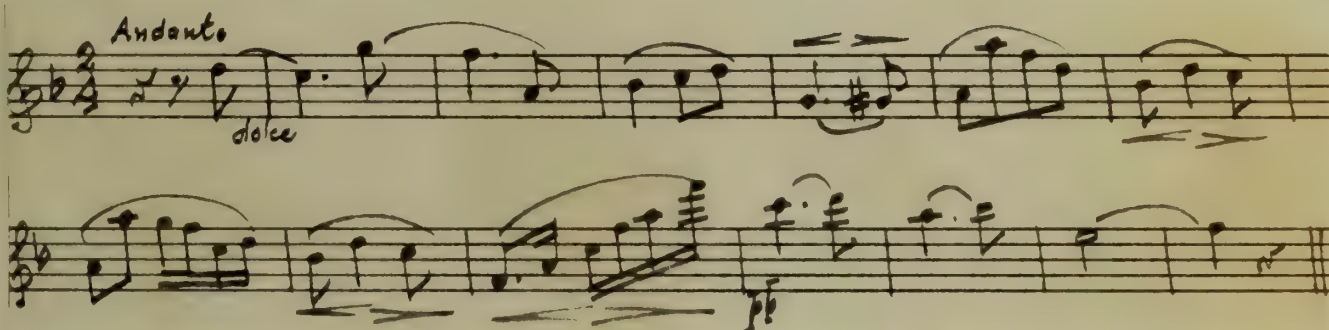
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is a vigorous melody with more coherence than the first. Measures 185-203, a transition connecting the development and the recapitulation, is somewhat Schumannesque and consequently more interesting from the harmonic standpoint.

The Andante is a romanze and the violin follows the piano in the statement of the theme:

#### Example 182



A second theme in D minor enters (measure 55) in the tenor part of the piano with a rapid thirty-second note figuration in the violin. There is little harmonic interest. The Più mosso leads attacca to the third movement in rondo-sonata form. The principal theme, -

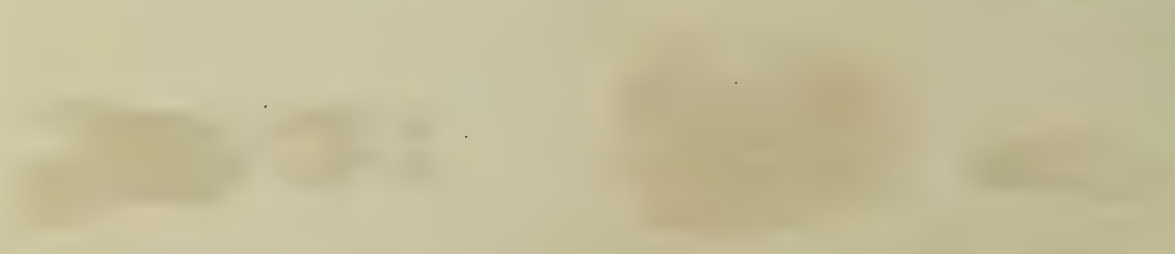
#### Example 183



1870  
The following is a list of the  
names of the persons who  
have been elected to the  
office of the Board of  
Education for the year  
1870-71.

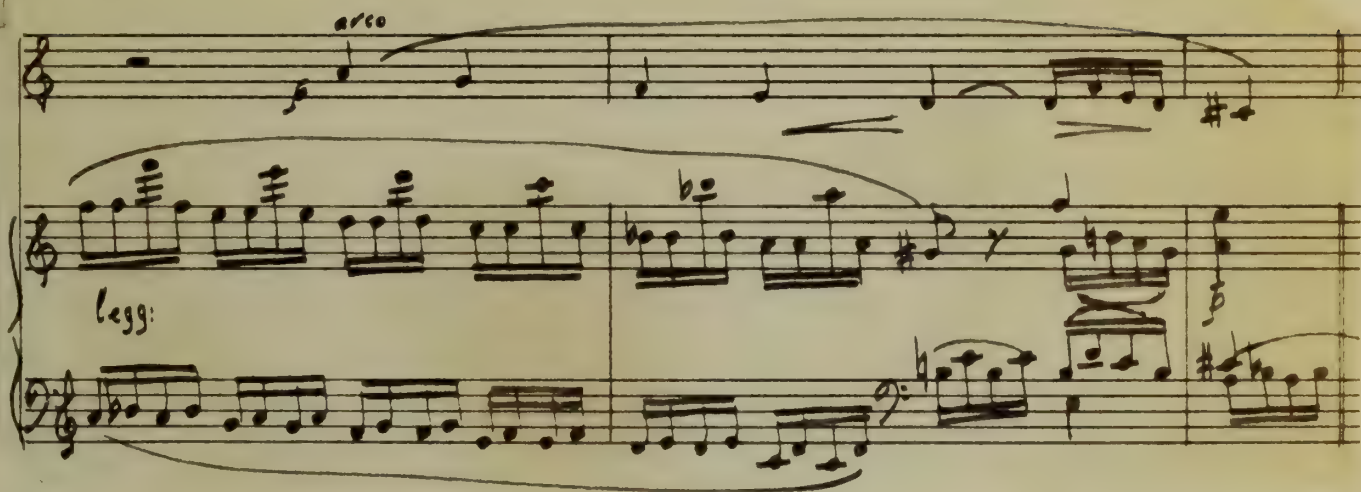


The following is a list of the  
names of the persons who  
have been elected to the  
office of the Board of  
Education for the year  
1870-71.



like that of the first movement, has a horn call effect. The second theme is interesting in its piano accompaniment:

Example 184



Measures 95-102 (which sound like Mendelssohn) are a transition to a vigorous and staccato third theme; and, in the recapitulation Gade introduces (measure 215) a fourth theme. The coda (measures 295-309) returns the music to revel in the A major key, recalling the opening of the entire work.

Opus 21, in D minor, is dedicated to Robert Schumann, the shaping spirit of many of Gade's utterances. The sonata is a well sounding composition, but rather restricted in ambition. The opening movement in sonata-allegro form using two principal themes, -





## Example 185

has an introduction of a rather naive style and a recapitulation of quite free treatment. Throughout the movement the phrases descend after an upward leap. The coda (measures 235-284) reverts to introductory material as well as to motives from the first and second theme.

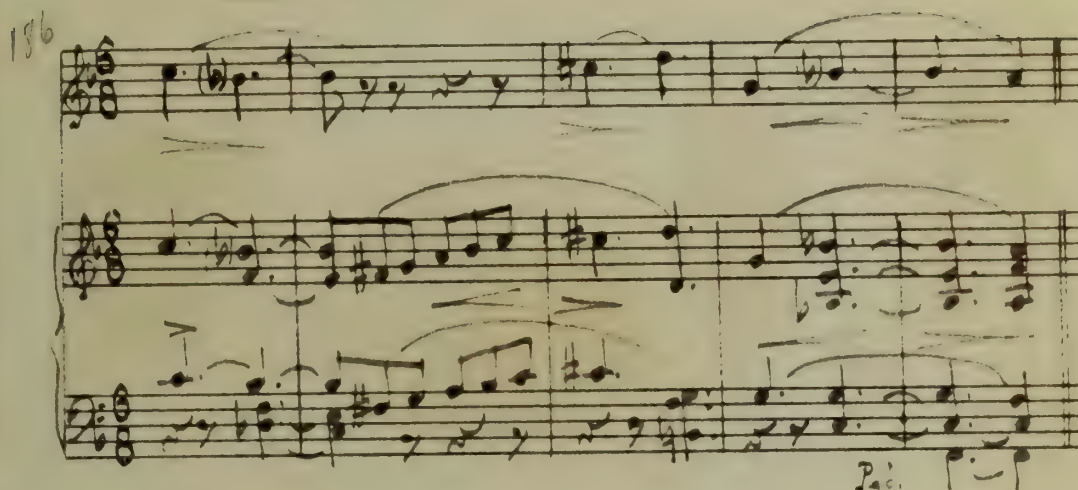
Like Schumann's "Novelettes," the second movement alternates a Larghetto section in romanza style with an Allegro vivace, a scherzando.



The figure is a representation of a deity or a person of high status, possibly a king or a nobleman. The figure's long, flowing robe and tall, pointed headdress are characteristic of ancient Egyptian or Mesopotamian art. The figure's right arm is extended, holding a long staff or scepter, which is a symbol of power and authority. The figure's left arm is bent at the elbow, with the hand resting on the hip, a common pose in ancient art. The figure's face is not clearly defined, but appears to be looking forward. The figure's feet are small and simple, suggesting a focus on the overall form and posture. The figure is set against a plain, light background.

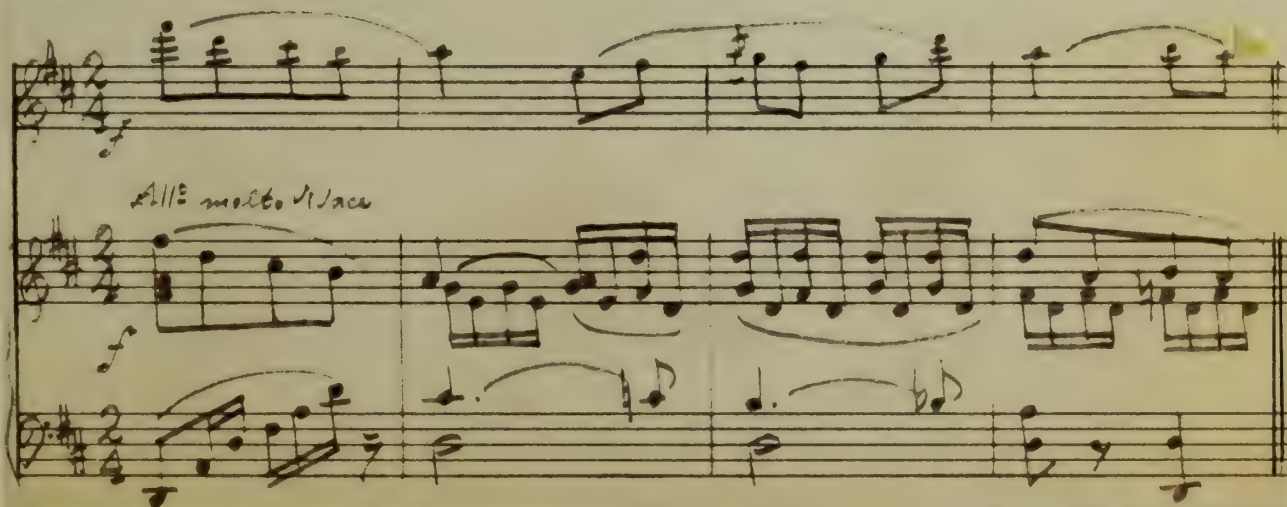
The transition passage, serving twice (measures 53-88 and measures 24-63) to link the romanza and scherzando sections, is decidedly Schumannian:

### Example 186



The third movement (sonata-allegro form) has a D minor introductory Adagio, the same as the beginning, but a little more elaborate. The principal theme in D major -

### Example 187



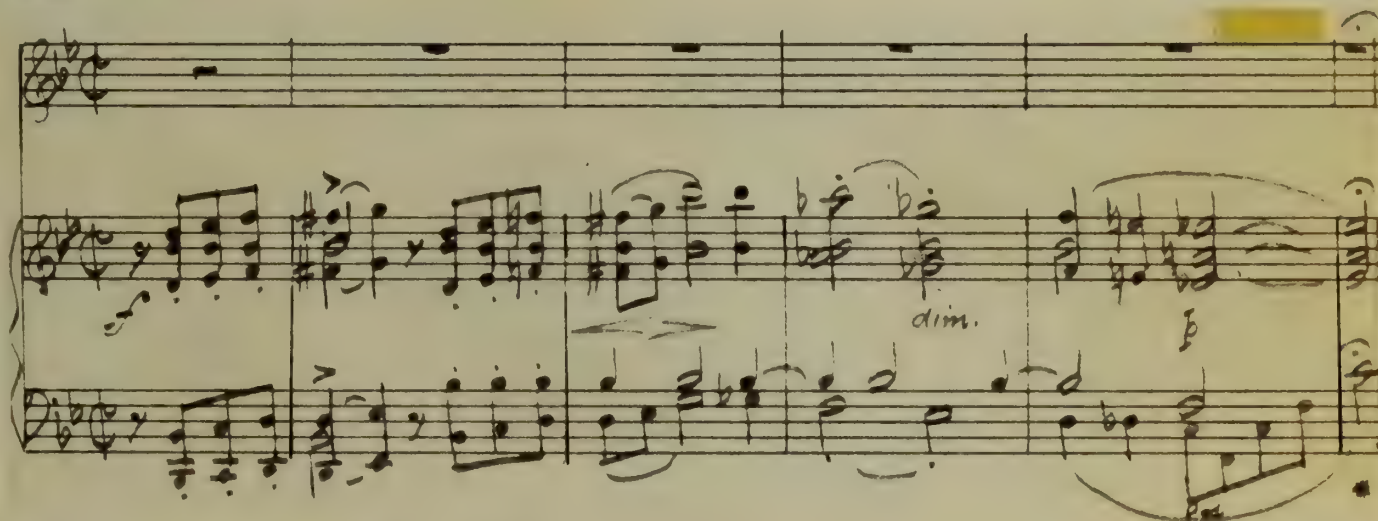




sounds like the canon theme to the fourth movement of César Franck's Violin Sonata. The second theme as well as the first has the descending direction characteristic of the first movement themes. The coda (measures 327-347) uses only tonic and dominant harmonies. The effect of the entire sonata is mild.

Opus 59, in B flat major, is the more interesting work, being more pretentious (there are four movements) and richer in ideas and in effect. It was composed for the celebrated woman violinist, Wilma Normann-Neruda. There are four themes in the first movement. The principal theme -

#### Example 188



is ambitious and its opening motive, persistent in its appearance in both melody and accompaniment, is the movement's motto. The exposition has a quiet epilogue (measures 106-115) while the development (measures 116-168) is energetic and expands the opening motto, which the coda (measures 252-265) also uses.



The second movement is a real scherzo in D minor in a light, staccato style (reminiscent of Mendelssohn) with rests interspersed and a few accents in the prevailing piano and pianissimo to bend the monotony:

Example 189

Example 189 is a musical score for a piano piece. It is written in 3/4 time and features a melody in the right hand with staccato notes and rests. The left hand provides a simple accompaniment. The score includes markings for 'non troppo - e scherzando', 'Tram', and 'pao. \*'.

The piano has more to do than the violin which has no coherent melody until measure 52:

Example 190

Example 190 is a musical score for a violin piece. It is written in 3/4 time and features a melody in the right hand with a legato line. The score includes markings for 'Sul G', 'mf', 'dolce', and 'dim.'.

At measure 104 a new intermezzo in D major brings in legato style as contrast to the scherzo proper.

The Romanze in E flat major is a pure piece of beautiful, mild sound in three-part form. Its main themes -





## Example 191

Example 191 is a piano piece in 3/4 time, marked *Andantino con moto*. The score is written for piano and includes the following details:

- Tempo/Character:** *Andantino con moto*
- Key Signature:** Two flats (B-flat and E-flat)
- Time Signature:** 3/4
- First Staff:** Features a melodic line starting with a *dolce* marking. It includes a 4-measure rest at the beginning.
- Second Staff:** Features a harmonic accompaniment, also marked *dolce*.
- Third Staff:** Features a bass line with a *ped.* (pedal) marking.

## Example 192

Example 192 is a piano piece in 3/4 time, marked *tranquillo*. The score is written for piano and includes the following details:

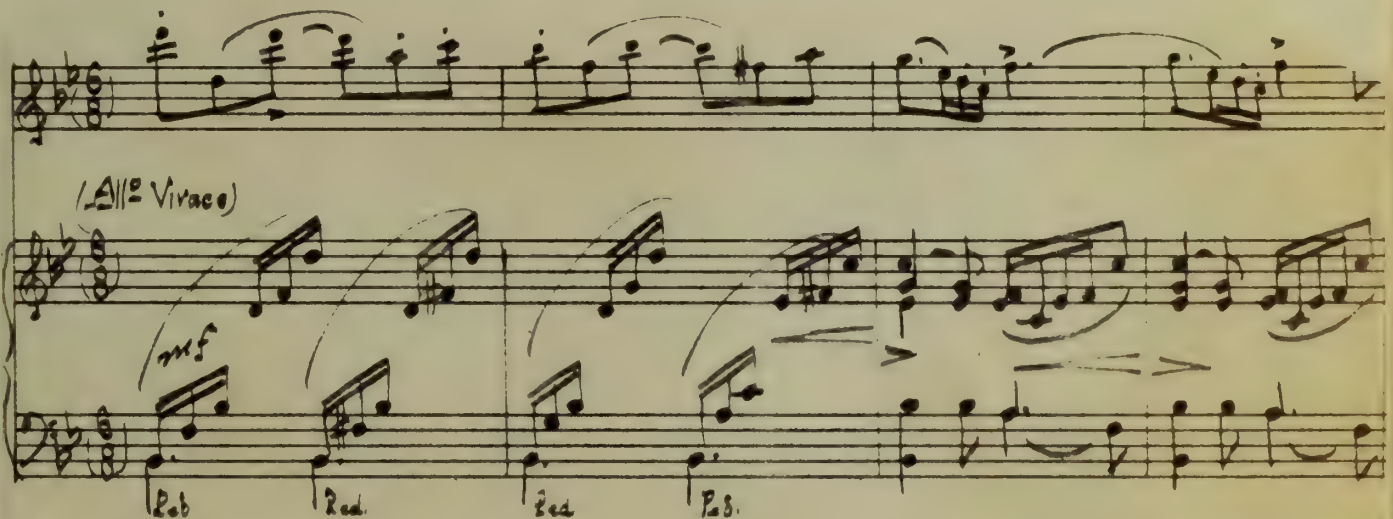
- Tempo/Character:** *tranquillo*
- Key Signature:** Two flats (B-flat and E-flat)
- Time Signature:** 3/4
- First Staff:** Features a melodic line starting with a *tranquillo* marking. It includes a 2-measure rest at the beginning.
- Second Staff:** Features a harmonic accompaniment, also marked *dolce*. It includes a 2-measure rest at the beginning.
- Third Staff:** Features a bass line with a *mf* (mezzo-forte) marking.



are among Gade's best.

The finale begins in vigorous scherzo style. The form is a sonata-rondo; the development section is replaced by an intermezzo. The principal effect in this real concert piece comes at its close where both instruments are brought to a greater display of their possibilities. I quote the principal theme:

Example 193:



Carl August Nielsen (1865-1935), Denmark's most celebrated composer of recent times, left two sonatas for violin and piano. Opus 35<sup>1</sup> being published in 1919, does not fall within the date demarkations of this thesis. Also, stylistically it belongs more to the twentieth than to the nineteenth century. Opus 9 in A major, dedicated to the great French violinist, Henri Marteau, portrays Nielsen's earlier style which is well-knit and highly integrated. This work has three movements. The first (Allegro Glorioso) is in sonata-allegro form;

---

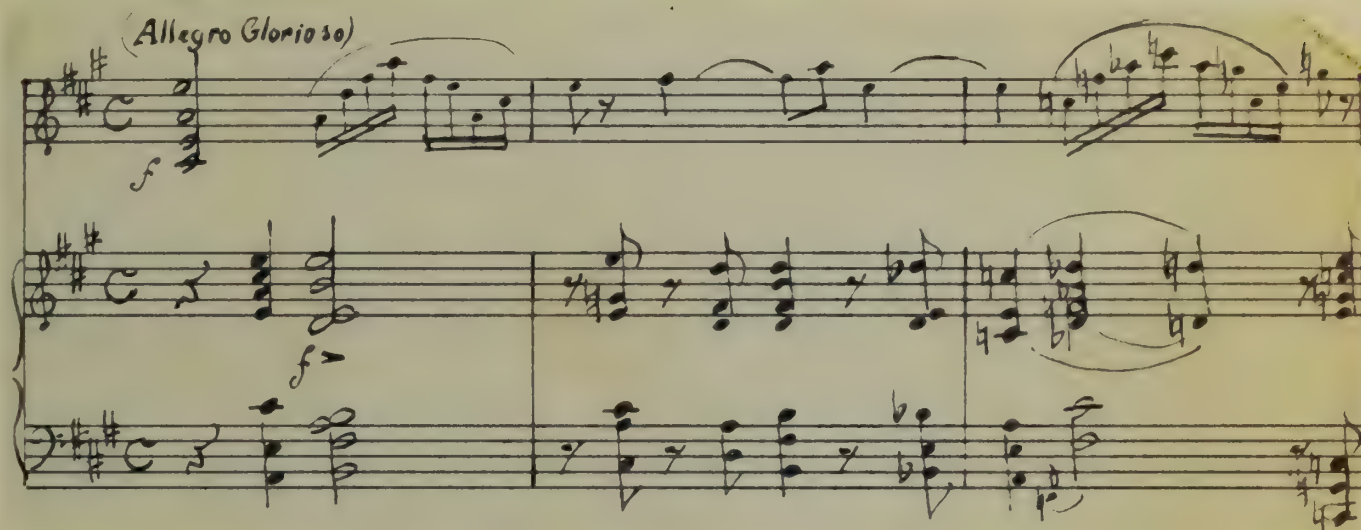
<sup>1</sup>Cf. Cobbett, W., Cyclopedic Survey of Chamber Music, Vol. II, pp. 189-190.





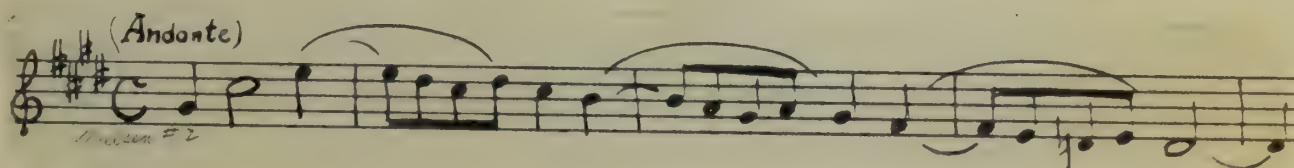
and full rich chords in the piano under melodies similar in complexity to those of J. S. Bach, denote the stylistic demeanor, found to be general in Nielsen's works.

Example 194



In three-part song form, the Andante (C sharp minor) -

Example 195



has a pastoral-like middle section in A major. The final cadence of the Andante shows Nielsen's nordic harmonic feeling:

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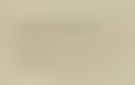
1900

1900



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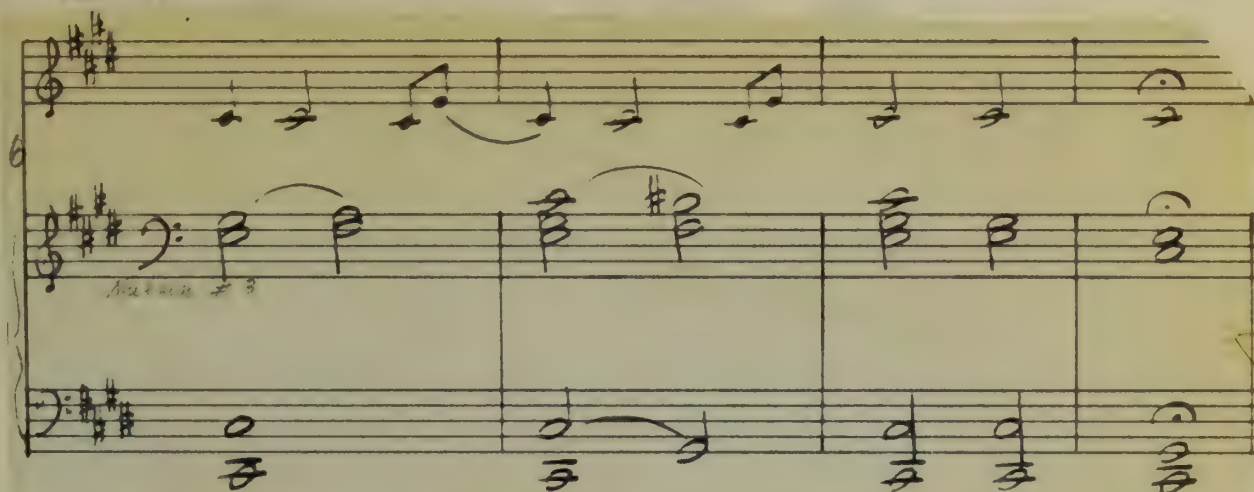
CHICAGO, ILLINOIS



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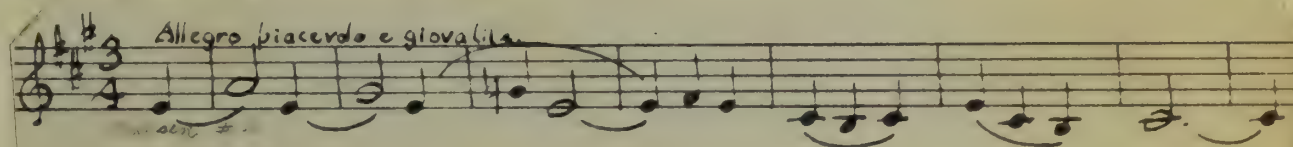
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## Example 196



The final movement (Allegro piacevole e giovalile) -

## Example 197



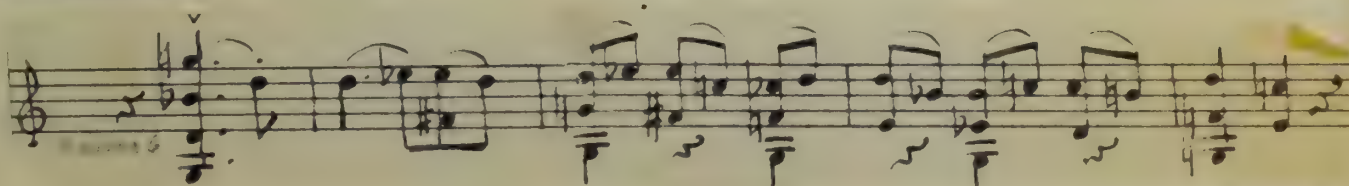
is in sonata-allegro form. Its second theme -

## Example 198



returns to the somber character of the slow movement. The violin frequently has passages similar to those in Bach's Solo Violin Sonatas.

## Example 199



Nielsen's style is much more complex than that of his teacher, Gade.



Received of the Hon. Secy of the Navy  
the sum of \$100.00 for the  
purchase of the book "The  
History of the United States  
Navy" by John R. Smith  
and published by the  
Government Printing Office  
Washington, D.C.

For the purchase of the book  
"The History of the United States  
Navy" by John R. Smith  
and published by the  
Government Printing Office  
Washington, D.C.

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Washington, D.C.

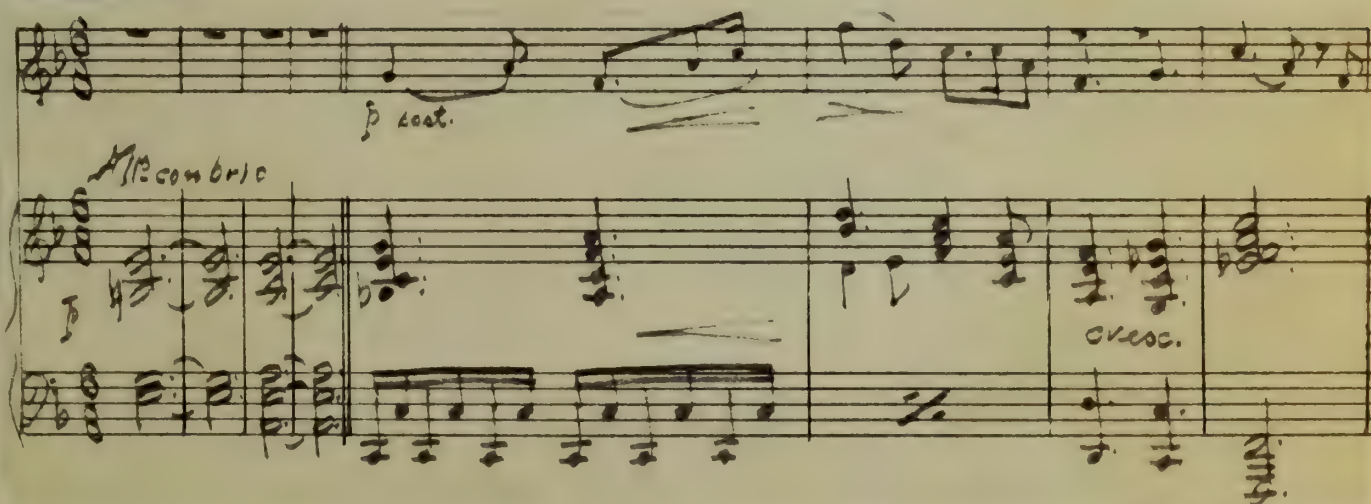
The three sonatas, Opp. 8, 13, 45, by Edvard Grieg (1843-1907) express the individual qualities of Norwegian folk-music. Though, in some instances, they show Grieg's weakness in form and his over-use of sequential treatment, these sonatas are, because of their dance and ballad-like melodies and nordic harmonies, the most charming of the Scandinavian group.

On December 29, 1868, Franz Liszt wrote to Grieg from Rome:

It gives me great pleasure to tell you of the sincere enjoyment I derived from a perusal of your sonata (opus 8). It bears witness to a strong talent for composition, a talent that is reflective, inventive, provided with excellent material, and which needs only to follow its natural inclinations to rise to a high rank. I comfort myself with the belief that you will find in your country the success and encouragement you deserve; nor will you miss them elsewhere; and if you visit Germany this winter I invite you cordially to spend some time at Weimar, that we may become acquainted. Please be assured of my high regard for you.<sup>1</sup>

The principal theme of movement I of Opus 8 is in the manner of a folk-song:

#### Example 200



<sup>1</sup>Finck, H. T., Grieg And His Music, New York: John Lane Co., 1909, p. 47.

The first of these is the fact that the  
the second is the fact that the  
the third is the fact that the

the fourth is the fact that the

the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the  
the eleventh is the fact that the  
the twelfth is the fact that the  
the thirteenth is the fact that the  
the fourteenth is the fact that the  
the fifteenth is the fact that the  
the sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
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the thirty-first is the fact that the  
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the thirty-eighth is the fact that the  
the thirty-ninth is the fact that the  
the fortieth is the fact that the  
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the seventy-ninth is the fact that the  
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the hundred and seventy-ninth is the fact that the  
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the hundred and eighty-third is the fact that the  
the hundred and eighty-fourth is the fact that the  
the hundred and eighty-fifth is the fact that the  
the hundred and eighty-sixth is the fact that the  
the hundred and eighty-seventh is the fact that the  
the hundred and eighty-eighth is the fact that the  
the hundred and eighty-ninth is the fact that the  
the hundred and ninetieth is the fact that the  
the hundred and ninety-first is the fact that the  
the hundred and ninety-second is the fact that the  
the hundred and ninety-third is the fact that the  
the hundred and ninety-fourth is the fact that the  
the hundred and ninety-fifth is the fact that the  
the hundred and ninety-sixth is the fact that the  
the hundred and ninety-seventh is the fact that the  
the hundred and ninety-eighth is the fact that the  
the hundred and ninety-ninth is the fact that the  
the hundredth is the fact that the



This theme is in F major, but there is slight reference to the F major chord until the end of the first statement of the theme. It is unusual in a sonata to have a new idea (canonic imitation between violin and lower piano part) -

## Example 201

The musical score is written on two systems of staves. The first system consists of a single staff (likely violin) and a grand staff (piano). The second system also consists of a single staff and a grand staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. The key signature is one flat (B-flat), indicating F major or D minor. The time signature is not explicitly shown but appears to be common time (C). The score includes dynamic markings: *pp* (pianissimo) in the first system and *craso.* (crescendo) in the second system. The notation shows a canonic imitation between the violin and the lower piano part.

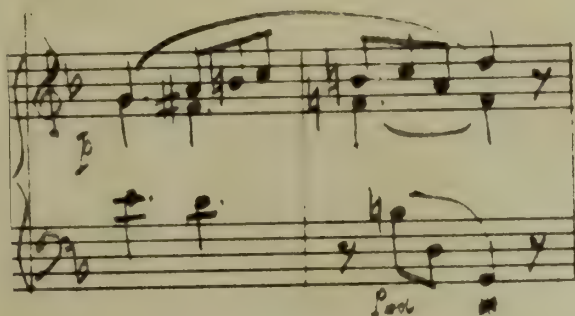


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begin immediately following the close of the first theme, only to be curtailed after a few measures to serve as a transition to the second theme in C major:

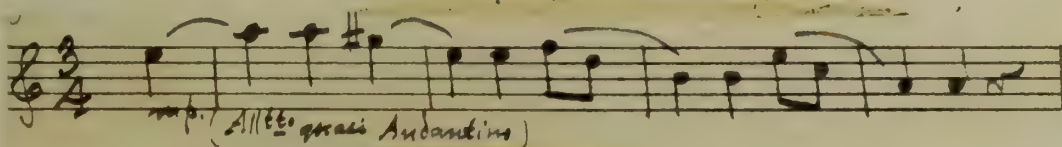
#### Example 202



The violin and piano interchange motives. The second theme closes brilliantly. It is followed by a nocturne-like Andante section in F minor using the first theme in transition to the development which dramatically treats exposition materials, making frequent use of sequence and canonic imitation. The recapitulation, (measure 181) is literally restated, but the second theme appears a fourth higher, in F major. The Andante section is heard again as a coda to the movement.

The second movement is a dance in scherzo form using chromatic counterpoint (measures 21-32) and slight canonic treatment (measures 75-83). It has two themes. The first -

#### Example 203



THE HISTORY OF THE  
CITY OF LONDON  
FROM THE FOUNDATION  
TO THE PRESENT TIME

By JOHN STOW.



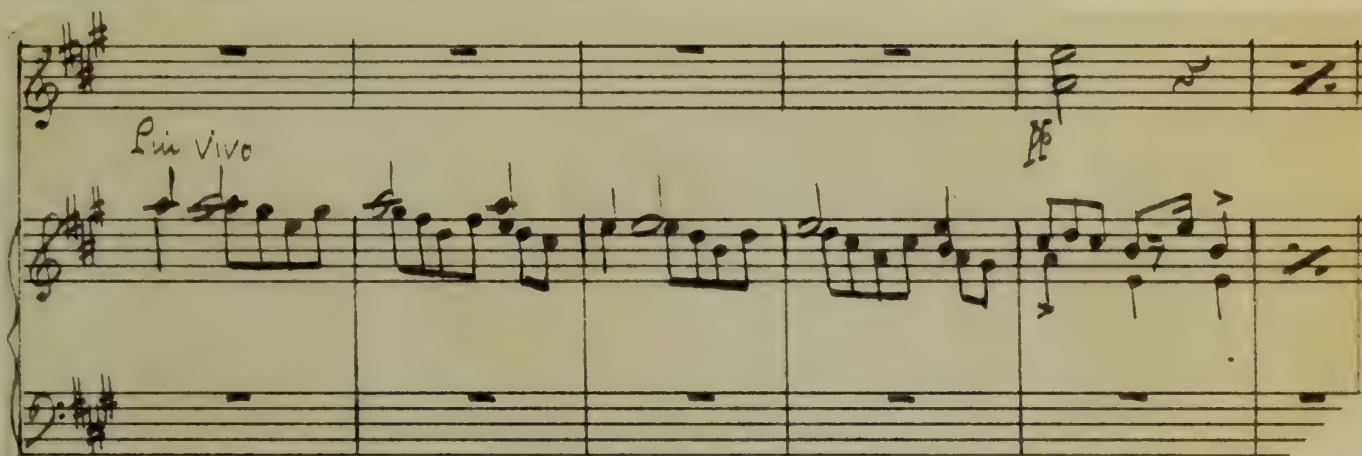
THE HISTORY OF THE  
CITY OF LONDON  
FROM THE FOUNDATION  
TO THE PRESENT TIME  
By JOHN STOW.  
LONDON: Printed by I. B. for J. Stow.  
1633.

THE HISTORY OF THE  
CITY OF LONDON  
FROM THE FOUNDATION  
TO THE PRESENT TIME  
By JOHN STOW.  
LONDON: Printed by I. B. for J. Stow.  
1633.



is a slow, dance theme in A minor, very simply stated; the second or trio (*più vivo*) theme -

Example 204



is a Norwegian dance using the open fifth strings of the violin - the bass of the piano (measures 53-60) is in parallel fifths, - and drone effects (measures 53-60).

The third movement in sonata-allegro form has a plurality of themes. The principal one -

Example 205





THESE THINGS ARE NOT TO BE TAKEN AS A  
FINALITY BUT AS A FIRST STEP  
TOWARDS A MORE COMPLETE  
UNDERSTANDING OF THE  
NATURE OF THE UNIVERSE



is fiery and vigorous and sounds rondo-like. At measure 33 it is taken up by the piano. There is frequent reference (measures 2-4, 29) to the chord of the ninth, favored by Grieg. The basso ostinato treatment (measures 68-83) is derived from the subsidiary theme:

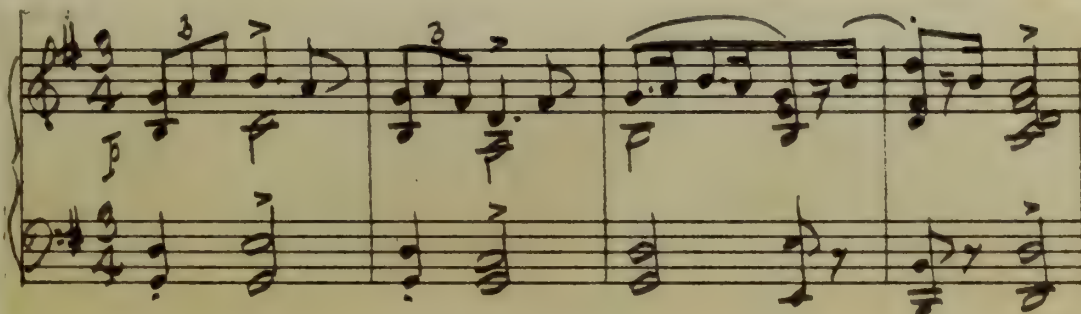
Example 206



The middle section begins as a fugato on this same theme. The violin and piano frequently exchange the opening motive and lead to the first climax (measure 125). The recapitulation (measure 205) is literal, but for the subsidiary theme appearing in D minor and the coda (presto) utilizes pizzicato and tremolo effects of the violin in a simple but popular style.

Opus 13, in G minor, has a slow fantasia introduction, a dialogue between the instruments, with the first few measures as a motto for the sonata. The introduction of interesting harmonic treatment, is followed by the principal theme, a Norwegian dance:

Example 207



...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...

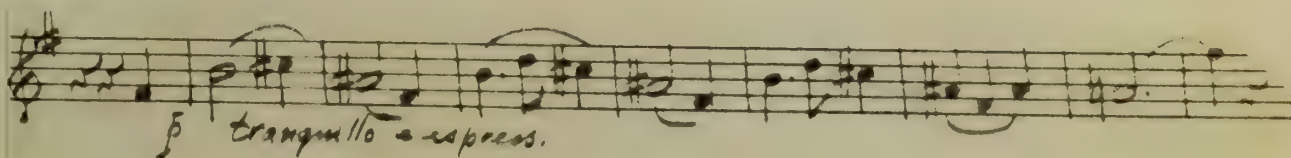


In the exposition of the first theme there are three sections:

1) presentation of the theme (measures 26-47), 2) a middle section (measures 48-67), a new idea in E flat major, and 3) return to the theme in G major an octave higher.

The second theme is ballad type, -

Example 208



and the third -

Example 209

is again, a dance.

The development, worked out in three sections (measures 184-209, 210-233, and 234-265) with repetition of thematic motives in sequence, is not really a development in the classical sense. There are, nevertheless,



...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

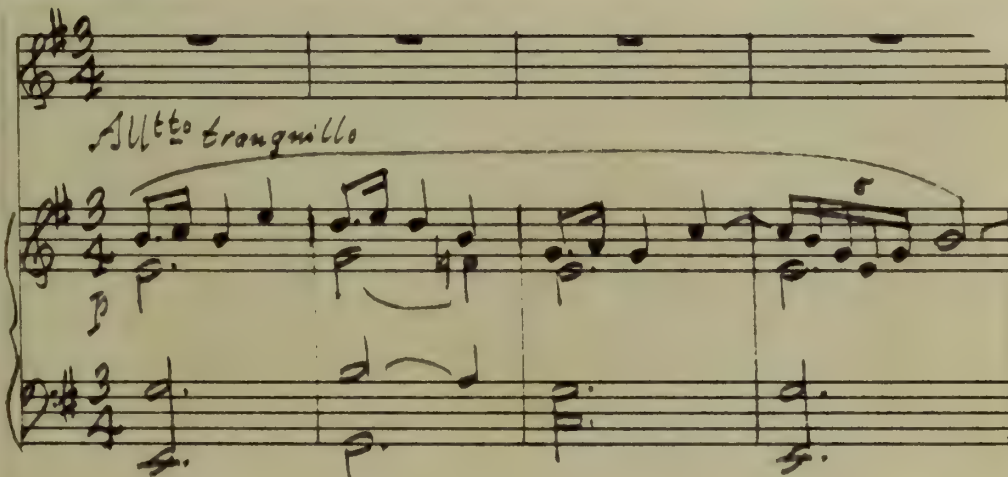


...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

instances of canonic imitation (measure 209 ff) and augmentation (measure 236 ff). The recapitulation is regular. Although very interesting in charm of melody and harmonic refinement, the structure is weakened in as much as the thematic material is kept close to the sequence method of treatment. This movement is more in the manner of a chain of melodies, each being independently developed. The impress of the style is rhapsodic.

The nocturne-like Allegretto tranquillo is a large three-part form. The first part states the theme-

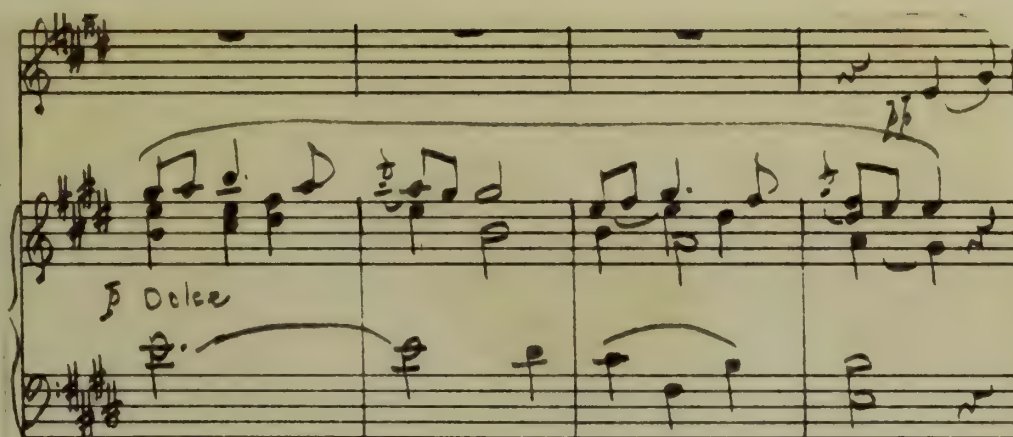
Example 210



and continued it in a type of variations. The second part has a lovely second theme -



## Example 211



and part three restates the first. Grieg's talent for writing beautiful themes is portrayed in this piece.

Consistent with the two previous movements, the third is more interesting in harmony and melody than in thematic development. Some thematic relationship with the opening motto is noticeable. Also, in the tranquillo portion of the development, a Chopin influence is evident. As a whole, the sonata is a charming collection of tunes, presented in interesting rhythms and harmonic colors, but applied to a mechanical use of sonata form.

Opus 45 in C minor, by its dramatic import, classical form, national color, and impressive use of violinistic and pianistic style, is one of Grieg's finest compositions. In extended sonata-allegro form, the first movement, as well as the remaining two, are not in the symphonic style of Beethoven and Brahms sonatas; but have chordal figuration accompaniment in the piano while the violin assumes the greater portion of melody.





The first of these figures is a man with a long beard and a turban, standing and holding a staff. The second figure is a woman with a long braid, standing and holding a staff. The third figure is a man with a long beard and a turban, standing and holding a staff. The figures are arranged in a row, with the central figure being the largest and the two flanking figures being smaller. The figures are drawn in a simple, stylized manner, with no facial features or clothing details. The figures are arranged in a row, with the central figure being the largest and the two flanking figures being smaller. The figures are drawn in a simple, stylized manner, with no facial features or clothing details. The figures are arranged in a row, with the central figure being the largest and the two flanking figures being smaller. The figures are drawn in a simple, stylized manner, with no facial features or clothing details.

The first three measures -

Example 212

Allegretto appen. (♩ = 116)

Com p adate

present the main idea of the opening movement. The excellently idiomatic violin motive (answered by chords in the piano) can be most effectively played - if fingered as shown above - on the G string. It contains a dramatic tendency which is fully realized in the presentation of the movement.

An auxiliary theme -

Example 213

having the effect of a new idea (but is a derivative of the first motive) comes at measure 23. A new subsidiary theme in E flat is presented at measure 59:



...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

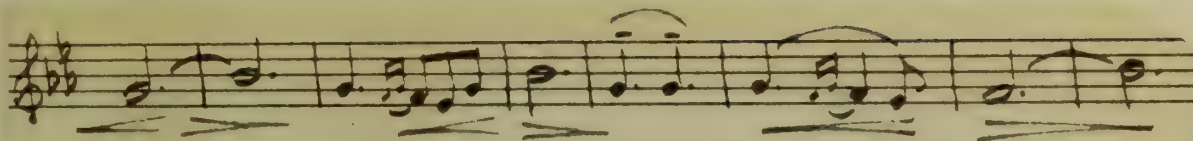
At ... ..

...

... ..  
... ..

...

## Example 214



The piano for the first time (measure 67) drops its accompaniment role and states the above theme in G flat major.

In the development (measures 138-225), after a seven measure dialogue on a motive derived from the principal theme, Grieg augments the first motive: -

## Example 215



but of greater interest is the three-measure, chromatically descending bass treated in passacaglia style. It begins pianissimo in a high octave ( $b^2$ ) and descends crescendo to the lowest octave of the piano. In addition to the ff markings, Grieg accents the point of climax by the use of dissonance, the minor ninth between the piano bass and the violin:





Fig. 1. A small, elongated, light-colored object, possibly a seed or fruit, with a slightly irregular shape.

Fig. 2. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.

Fig. 3. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.

Fig. 4. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.



Fig. 5. A small, elongated, light-colored object, possibly a seed or fruit, with a slightly irregular shape.

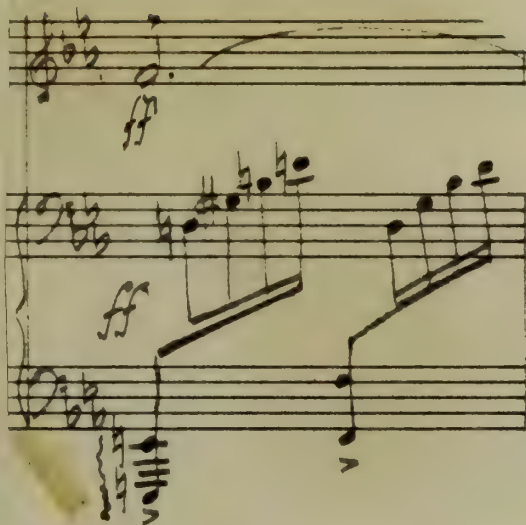
Fig. 6. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.

Fig. 7. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.

Fig. 8. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.

Fig. 9. A small, rounded, light-colored object, possibly a seed or fruit, with a smooth surface.

## Example 216



This entire section (measures 145-162) is repeated three times beginning each time a semitone lower; but the third time there are changes (the violin takes the lament figure and returns to the augmented first two notes of the opening motive), obviously brought about to prepare the recapitulation. The recapitulation is considerably expanded. Measures 226-261 lead to a dramatic fff entry of the recapitulation proper (measures 262-409) while measures 410-439, a second development section prepares and contrasts the opening violin motive that Grieg wished to use again in the coda (440-474). The last six measures present a cadence unusual in its harmonies.



## Example 217

Example 217 is a musical score for piano. It features a melody in the right hand and a bass line in the left hand. The score includes a 'rit.' marking above the first measure and a 'rit.' marking below the first measure of the piano part.

The beautifully expressive romanza melody, -

## Example 218

Example 218 is a musical score for piano. It features a melody in the right hand and a bass line in the left hand. The score includes a 'Alto (127)' marking above the first measure and a 'Dolce e cantabile' marking below the first measure of the piano part.

given in its entirety first by the piano and then repeated an octave lower by the violin, bears resemblance to Grieg's "Last Spring" for strings. Presentation of the E minor dance theme -





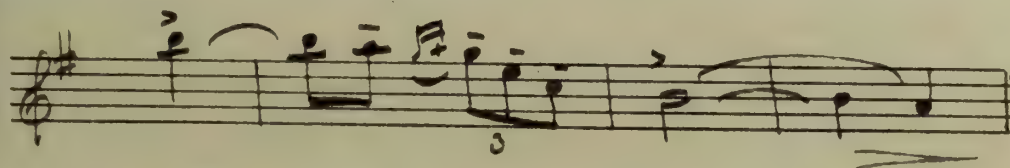
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## Example 219



and its development, using a few dispersed pizzicato chords in the violin and containing a figure characteristic of Grieg and used for modulatory purposes, -

## Example 220



constitutes the middle section of the piece. The più tranquillo, connecting the middle section and the reprise of the romanza (note the deceptive cadence in measures 209-210), may have been influenced by Schumann. In the coda (measures 250-268) the piano left hand chromatically, and in octaves, descends to the tonic E, while the violin ascends, sometimes chromatically and then by arpeggio, to the highest e<sup>3</sup> of the fingerboard.

Primitive in its use of the sonata-allegro form (it could be called a sonata-rondo) the third movement is interesting in sound only, particularly in rhythm and melody. It is based on a triad figuration in melody as well as in accompaniment:



## Example 221

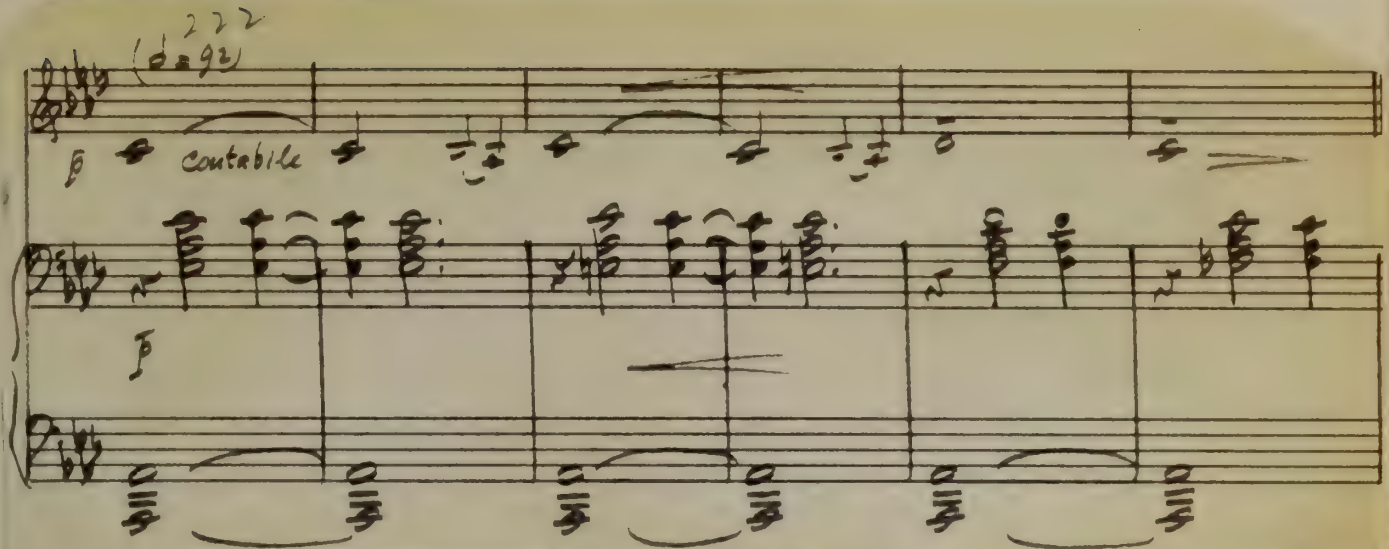
*All<sup>o</sup> animato (♩ = 104)*

This theme is enlarged upon, employing off beat chords for the violin and dialogue between the instruments. The subsidiary theme -





## Example 222



is related to the first movement. The violin states it again in a second development section (measures 319-366), but augmented and with an arpeggiated, monodic (except for the octave on the first beat of the measure) accompaniment. This second development episode prepared the Prestissimo coda (measures 367-401) which returns to the principal motive given in harmonic texture.

Christian Sinding<sup>1</sup> (1856-1941) composed four sonatas for violin and piano, Opp. 12, 27, 73 and 99. Next to Grieg, Sinding is Norway's most important composer. Evident in these works is a use of melodies reminiscent of Norwegian folk songs in combination with the German technique of composition. The Sonata in D minor (in olden style), Opus 99, consists of five short movements revealing national characteristics in its melodies. This sonata, the outcome of Sinding's study of Bach, has a Präludium, Andante (makes use of imitation between violin and piano), Menuett, Intermezzo (in 5/4 and 7/4 time) and a Finale.

<sup>1</sup>Cf. Láng, Paul Henry, Music in Western Civilization, New York: W. W. Norton Co., 1941, p. 959.



Opus 27 in E major, is a brilliant, vigorous and full-sounding piece revealing a Wagnerian influence. Though the piano dominates, the violin has much to do. Sinding's sonatas are not as plastic in melody as are Grieg's since they are constructed on triad and chord figurations. The first eight measures of the opening movement of Op. 27 present the principal theme -

Example 223

223

*f*

*Allegro*

*f*

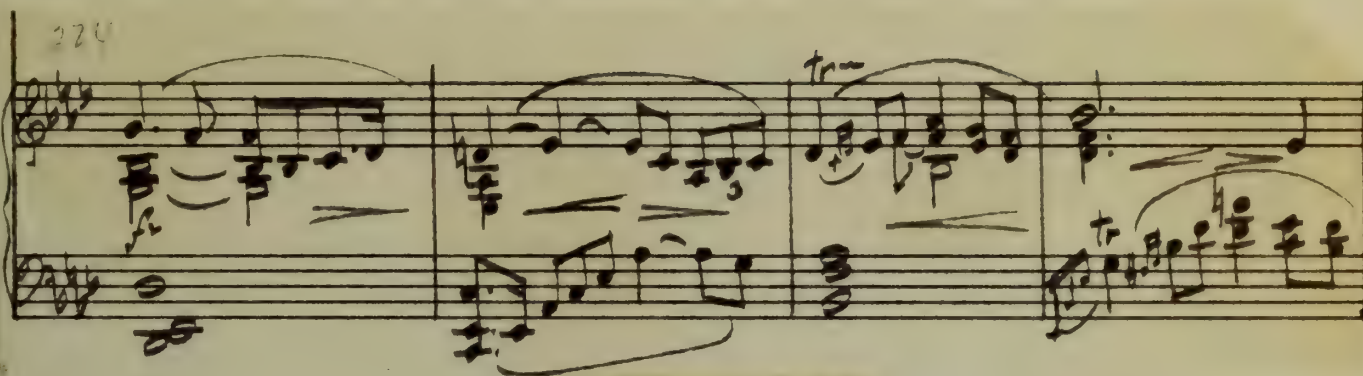


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which is expanded to measure 50. The subsidiary theme -

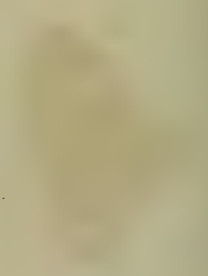
### Example 224



is presented in the same fullness of sound which Sinding treats to excess. A portion of the principal theme is used as a transition to the development (measures 79-122). The recapitulation is usual and a coda (measures 175-188) closes the movement without changing the involved style.

The Romanze has an introduction (measures 1-17) consisting of three repetitions of the first four measures:

### Example 225



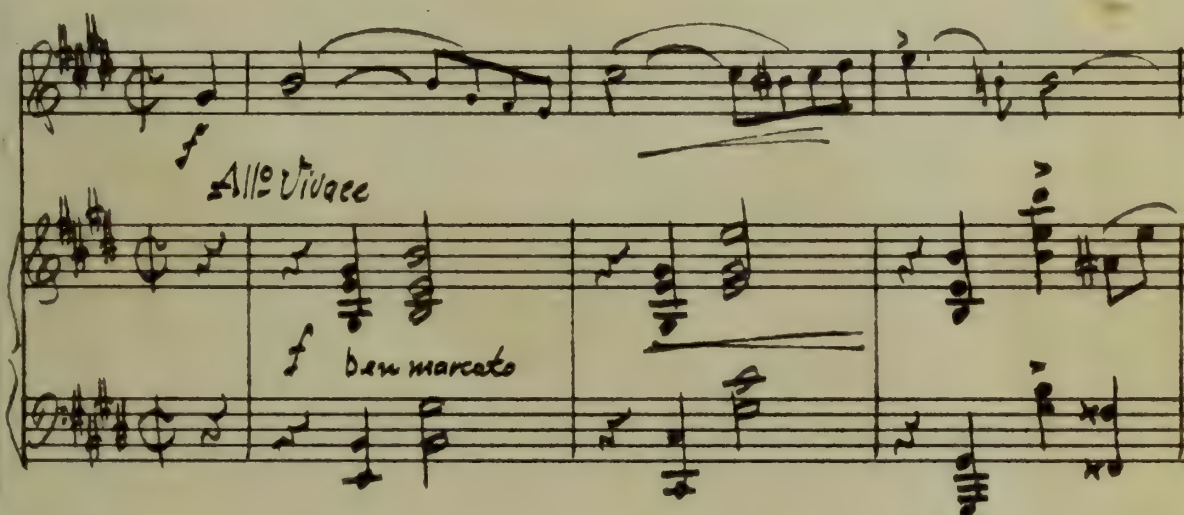
THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION  
PUBLISHED WEEKLY  
CHICAGO, ILL., U.S.A.  
1914



The violin then improvises and later (measure 25) presents the romanze theme. The middle portion (measures 41-75), presents the climax and is related to the improvisation of the violin in the first section. The reprise of the first section takes place at measure 75.

The theme of the Rondo-Finale contains an inversion -

#### Example 226



of the opening Romanze figure. This movement also offers no relief from the full, chordal texture. When played well, the sonata sounds brilliant and effective.

Sinding's Opus 13, characterized by rich modulations and dissonances, has three movements; the second is nordic in feeling and the Finale is considerably expanded.

More of Sinding's national characteristics are apparent in his Opus 73 in F major. The piano writing is supple and not of an excessively overloaded texture. A pastoral feeling emanates from the principal theme:





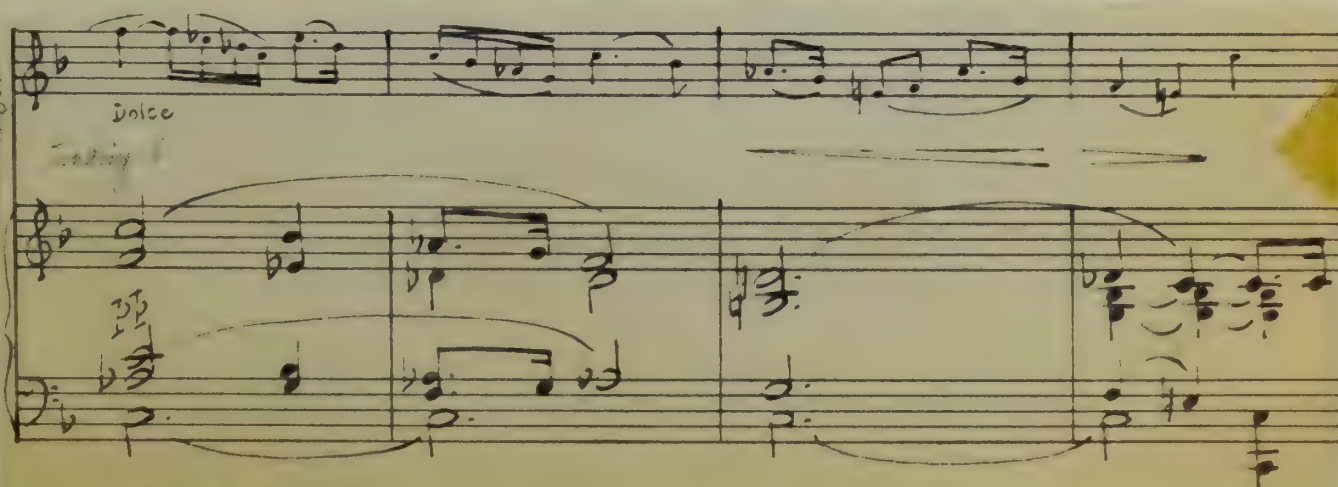
## Example 227



Sinding uses double stops and chords in the violin for obtaining fullness. The piano's preliminary function is to supply a harmonic support to the melody, predominantly entrusted to the violin; and the use of sonata-allegro form in the opening movement is skillfully applied.

The Andante is lyrical and in free form using five sections; the last being a repetition of the first section. The last movement is a rondo in 3/4 time using Norwegian dance melodies. The Andante episode before the last statement of the rondo theme shows the influence of Grieg:

## Example 228





Several specimens of the same plant were collected from the same locality. The leaves are generally ovate or elliptical, with a smooth margin. The flowers are small and tubular, with a distinct calyx and corolla. The fruit is a small, round capsule. The plant is a common weed in the fields and along the roadsides.



This sonata bears more national color and song-like qualities in its melodies than does Opus 27.

Emil Sjögren (1853-1918) is Sweden's most important contributor to the sonata literature for violin and piano. Of his five violin and piano sonatas, the first two, Opus 19 (composed 1885) and Opus 24 (composed 1888) are the more celebrated. Throughout Opus 19 there are traces of balladesque or rhapsodic style. The melodies, of good quality, are, with few exceptions, given to the violin; whereas the piano material is merely accompaniment. This latter, rhythmically non-continuous, sounds dramatic. There are rapid key changes. The first theme -

Example 229

Allegro Vivace

is based on the common chord of G minor. The second theme -

Example 230

230  
sostinato





is treated in sequence. The development begins in G major and is balladesque in style. Bridging the recapitulation and the brilliant coda is a sequence of rich harmonies.

The Andante, -

### Example 231

Example 231 is a musical score for a piece titled 'The Andante'. It is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (F major or D minor), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). There are also handwritten annotations: '231' at the top left, 'Singer 3' in the first staff, and 'Andante' written below the first staff. The piece concludes with a double bar line and repeat signs on the grand staff.

a rhapsody in three-part song form, though not as natural as Gade's music is harmonically interesting and is well written for the instruments. Also in the Finale (rondo) -

### Example 232

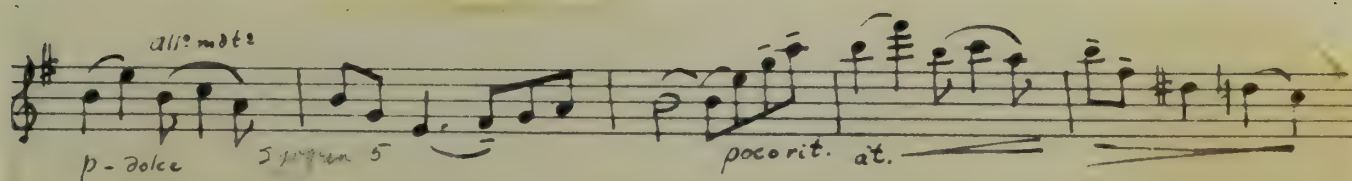
Example 232 is a musical score for a piece titled 'The Andante'. It is written for three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F# major or C# minor), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also handwritten annotations: 'Andante' at the top left, 'Singer 3' in the first staff, and 'Andante' written below the first staff. The piece concludes with a double bar line and repeat signs on the grand staff.



the balladesque style pervades. It is not the gentle lyric style of Gade but more vigorous in rhythm and harmony.

The second Sonata in E minor (Opus 24 , dedicated to Tor Aulin) has four movements showing (especially in the scherzo and finale) Griegian influence. The principal theme of the first movement -

#### Example 233



and the subsidiary theme -

#### Example 234

reveal Sjögren as a good melodist. Sequential treatment is often resorted to as a means of expansion and development. After the final climax Sjögren appends a coda sounding very much like a Swedish folk song:



...the ... of ...  
...the ... of ...  
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...the ... of ...

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...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

## Example 235

Example 235 is a musical score in G major (one sharp) and 2/4 time. The tempo is marked *Loco più lento*. The melody is written in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment is in the bass clef, starting with a piano (*p*) dynamic. It features a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3, followed by a crescendo (*cresc.*) leading to a final chord of G2-B2-D3. The score is marked with *p* and *f* dynamics.

The second movement is a scherzo -

## Example 236

Example 236 is a musical score in G major (one sharp) and 2/4 time. The tempo is marked *Allto scherzando*. The melody is written in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment is in the bass clef, starting with a piano (*p*) dynamic. It features a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3, followed by a crescendo (*cresc.*) leading to a final chord of G2-B2-D3. The score is marked with *p* and *f* dynamics.

whose trio, with its fifths in the piano left hand and some portions of the melody, -

## Example 237

Example 237 is a musical score in G major (one sharp) and 2/4 time. The tempo is marked *Allto scherzando*. The melody is written in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment is in the bass clef, starting with a piano (*p*) dynamic. It features a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3, followed by a crescendo (*cresc.*) leading to a final chord of G2-B2-D3. The score is marked with *p* and *f* dynamics.



suggests Grieg.

The third movement is a lovely romanza melody for the violin given poignant harmonic back-ground by the piano. The form is ternary. The fourth movement opens with a motive stemming from the same family as Grieg's opening motive to his C minor Sonata:

Example 238

The musical score for Example 238 is presented in four systems. The first system shows the violin part in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The tempo/mood marking "Con fuoco" is written above the piano part. The second system continues the piano accompaniment. The third system shows the violin part continuing. The fourth system shows the piano accompaniment with a dynamic marking of *p* (piano) and a fermata over a chord. The score is written in a clear, handwritten style on aged paper.



187

187

187



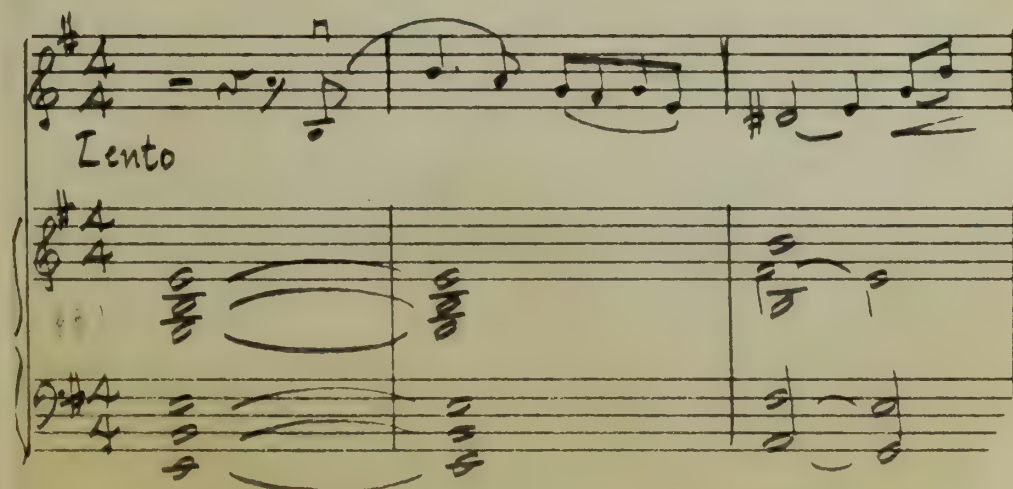
As one of the episodes in this rondo, which abounds in sequential treatment, Sjögren uses the motive of measure 5 augmented in andante rhythm and expression. Showing his fondness for the Swedish folk-song melody which closed the first movement, Sjögren utilizes it also as a coda to the fourth movement.

Of Sjögren's remaining three sonatas (Opus 32 in G minor, Opus 47 in B minor, Opus 61 in A minor, composed in the years 1900, 1906 and 1913 respectively), Opus 47 is of greater musical value. Collectively, Sjögren's sonatas represent the Swedish counterpart to those of Grieg.

Another Swedish composer whose two sonatas for violin and piano bear strong influences of Grieg is Olof Wilhelm Peterson-Berger, (b. 1867). The first Sonata in E minor was composed in 1887; the second, in G major, in 1910.

In the opening movement to the E minor Sonata the principal theme is augmented and presented as an introduction (lento) to the movement proper:

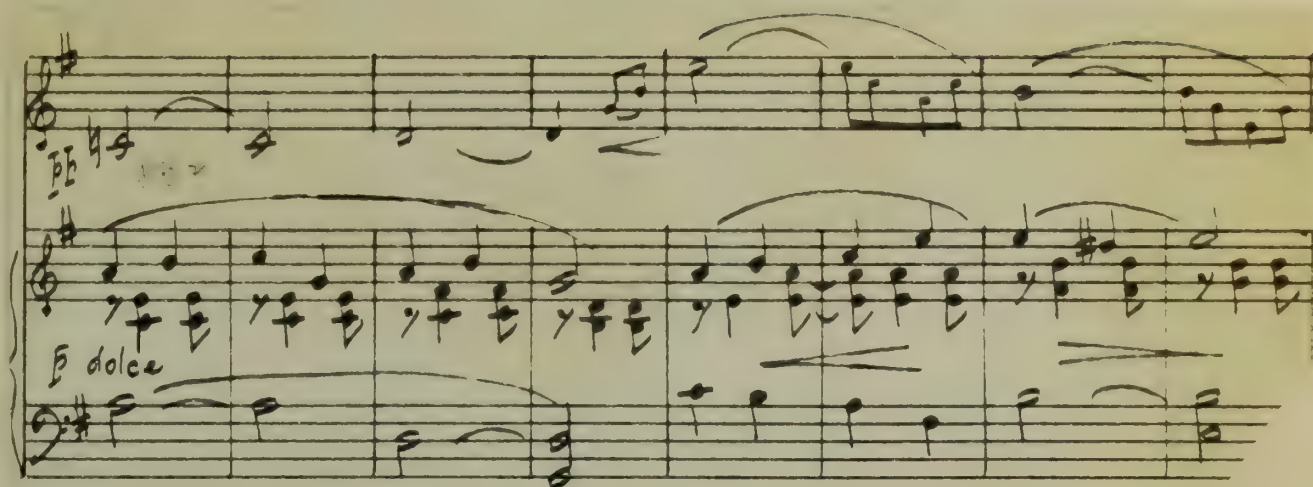
Example 239





The subsidiary theme -

Example 240



is a combination of Grieg and Swedish folk-song elements. It is continued over a G major pedal point. The development uses the opening motive in canonic imitation and the second theme is given to the bass in sequential treatment. A transition to the recapitulation employs the opening motive in dialogue style. The second theme subsequently appears in the recapitulation over an E major pedal point. Like Grieg, Peterson-Berger inserts brief slow sections (lento, using the dramatic augmented principal motive) to give relief to the work. The principal motive is given then in its allegro tempo and passes to the subsidiary motive played over a monodic piano arpeggio. The Allegro vivo is a coda using eight measures of the subsidiary and eight measures of the principal theme. To these 16 measures an interesting four measure cadence -





## Example 241

Musical score for Example 241, featuring a violin and piano accompaniment in 3/4 time. The violin part has a melodic line with a fermata in the final measure. The piano accompaniment consists of chords and arpeggiated figures in both hands.

using A major and E minor chords, closes the movement.

The adagio -

## Example 242

Musical score for Example 242, titled "Adagio Solo. 21/12". It features a violin and piano accompaniment in 3/4 time. The violin part is marked *p dolce* and the piano part is marked *molto legato*. The piano accompaniment features a melody in thirds in the right hand.

has a plaintive first melody stated by the violin. In measure 36 the piano right hand states the melody in thirds while the violin

W. J. P. 1890

W. J. P. 1890

W. J. P. 1890

W. J. P. 1890

W. J. P. 1890

W. J. P. 1890

W. J. P. 1890

weaves an elaborate figuration above: The second section measures (47-101) has an appassionato theme -

### Example 243

Handwritten annotations: *p* (piano), *Andate (molto appassion.)*

over a piano tremolo, with portions sounding very Wagnerian:

### Example 244

Handwritten annotations: *p* (piano), *Andate (molto appassion.)*





This theme reaches a climax on a diminished seventh chord (measure 85).

A transition follows, using a motive derived from the main theme.

The third section of this three-part form restates the first and second sections in abbreviation. The coda (measures 158-170) uses the first theme material to bring the Adagio to a quiet close.

The scherzo theme is a folk-dance tune -

#### Example 245



and the second theme -

#### Example 246

Example 246 is a musical score for a Dolce. It features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is indicated as 'Dolce'. The melody is written in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the bass staff.

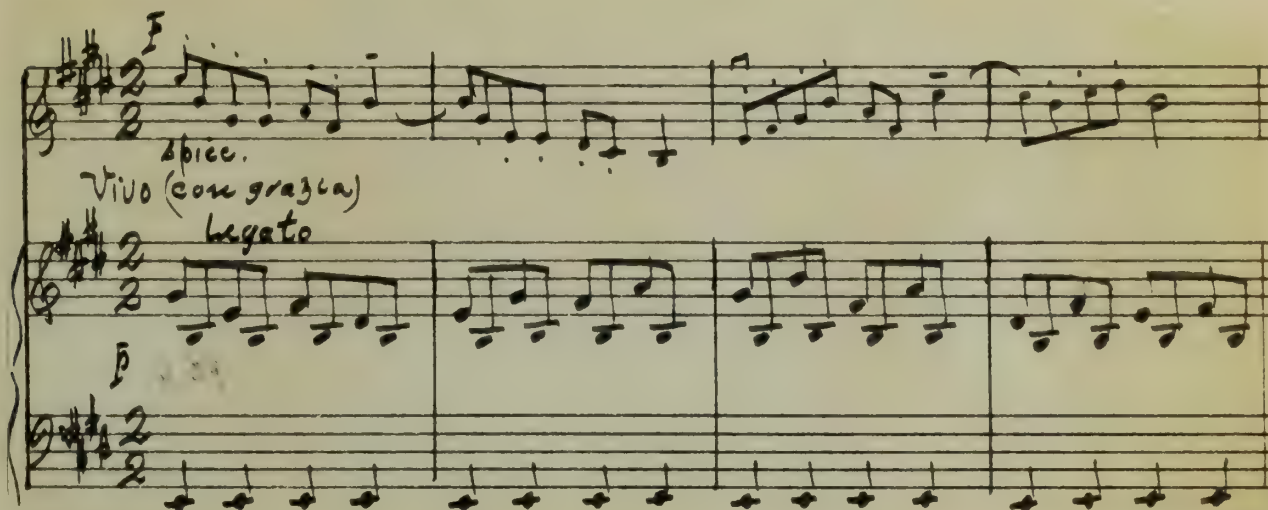
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...



is like a folk song. The finale has rondo and sonata-allegro features.

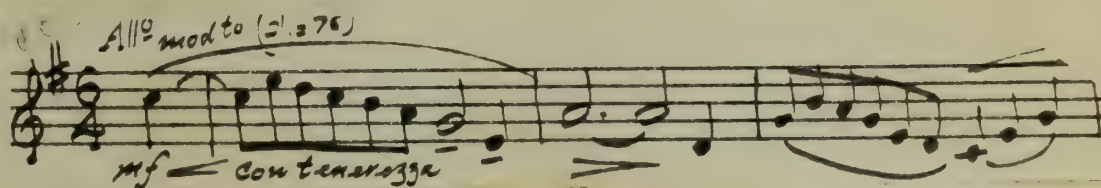
It commences with a Scandinavian dance over a tonic (E major) pedal:

Example 247

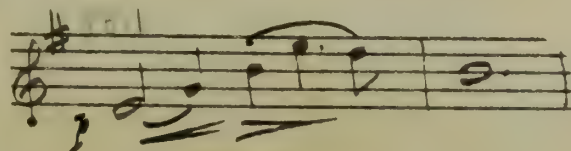


The second Sonata, in which there is a freer treatment of form, has an opening movement in which lovely nordic themes, -

Example 248



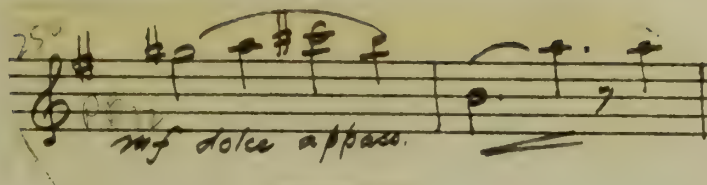
Example 249







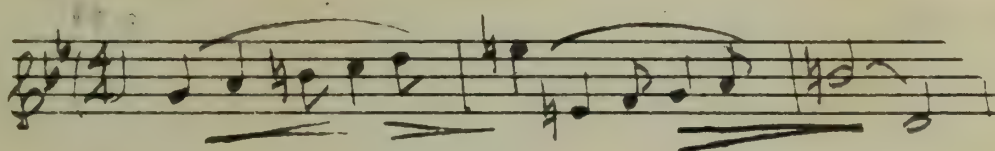
## Example 250



given mainly to the violin, are presented in fantasy style.

The second movement is a combination of a slow movement -

## Example 251



and a scherzo:

## Example 252

These elements are presented in alternate sections. Some dialogue treatment affords the piano melodic participation. The theme -

1. 1871

2. 1872

3. 1873

4. 1874

5. 1875

6. 1876

7. 1877

8. 1878

9. 1879

10. 1880

11. 1881

12. 1882

13. 1883

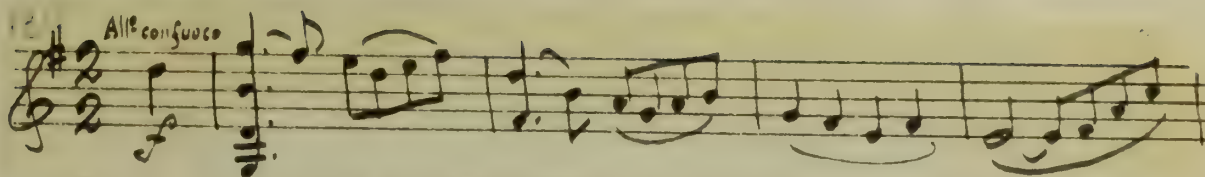
14. 1884

15. 1885

16. 1886

17. 1887

## Example 253



is presented first by the violin with a rhythmic pattern in the piano bass derived from the eighth-note passage of the theme. Later the piano takes the theme while the violin ornaments with a fanciful little figure. As in the first movement, a series of nordic themes are presented and the suggested fantasy style breaks forth in full with a cadenza by the violin:

## Example 254

A Lento section follows in which the piano is featured and executes a chromatic run (beginning *p* and ending *f*) extending the entire range of the keyboard. Over this, the violin plays the chords heard before as part of the cadenza. The principal theme in its persistent recurrence





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after new intermezzi, defines the form of the movement as being a rondo - though freely treated.

K. Wilhelm Stenhammar (1871-1927), Swedish pianist and conductor, received impetus to compose chamber music from his association as pianist with the Aulin<sup>1</sup> Quartet party. His sonata for violin and piano, Opus 19 (composed c. 1900), opens in Brahmsian style:

Example 255

mono-thematic in complex, the first movement is in sonata-allegro form. The piano, Brahmsian in the contrary motion of the hands, full chords, and runs in sixths, often plays the melody in thirds with the violin. The latter, however, dominates in melodic presentation.

The Andantino is a lovely Idyll in three-part song form:

---

<sup>1</sup>Tor Aulin composed a Violin Sonata, Opus 12, but his best talents lay in violin performance and in championing the cause of chamber music and the works of other Swedish composers.

The first part of the paper is devoted to a general  
discussion of the problem. It is shown that the  
problem is equivalent to the problem of finding  
the minimum of a certain function. This function  
is then minimized by the method of steepest descent.  
The results of the calculations are given in the  
table below.



The second part of the paper is devoted to a  
detailed discussion of the results of the calculations.  
It is shown that the results are in good agreement  
with the theoretical predictions. The results are  
then compared with the results of other authors.  
The conclusions of the paper are given in the  
final section.

## Example 256

Andantino

*p molto*

Its character is noticeably more nordic than the first movement, particularly in its second theme:

## Example 257

*p molto*

*cresc.*

*dim*

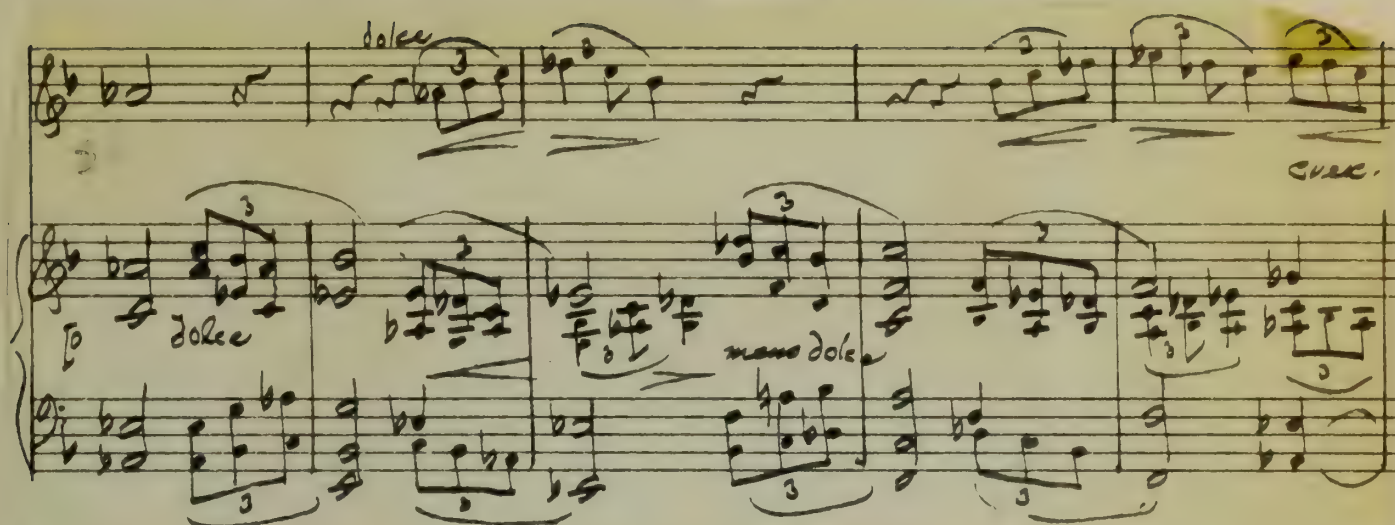
*p*

The second section features expressive horn figures in the piano's right hand:



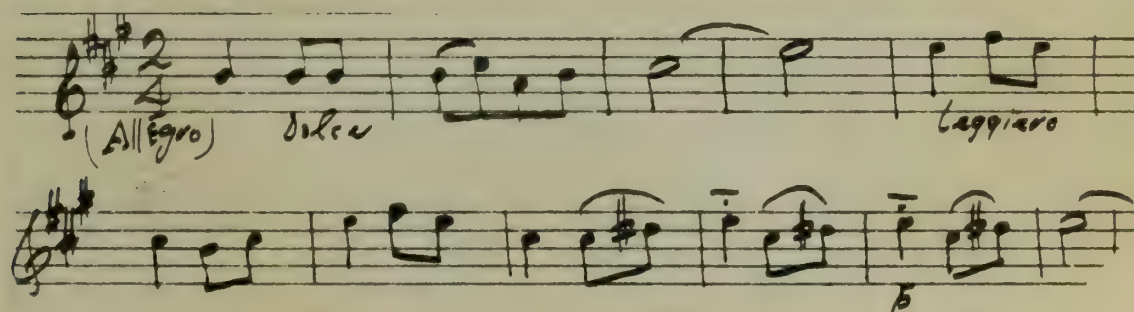


## Example 258



The finale (Allegro) is in rondo-sonata form using as the principal theme a lively folk-dance tune:

## Example 259



Its bright attitude adds charm to this sonata, predominantly idyllic in character and expression.

The sonatas of the Scandinavian composers are modeled on those of the German masters. Folk-song-like melodies are almost exclusively employed in the sonatas of Gade, Grieg, Sjögren and Peterson-Berger, but less so in the sonatas of Sinding, Nielsen and Stenhammar. The majority



1. *Phaseolus vulgaris* L.

2. *Phaseolus vulgaris* L.

3. *Phaseolus vulgaris* L.



4. *Phaseolus vulgaris* L.

5. *Phaseolus vulgaris* L.

6. *Phaseolus vulgaris* L.

7. *Phaseolus vulgaris* L.

8. *Phaseolus vulgaris* L.

9. *Phaseolus vulgaris* L.

of these sonatas are in three movements, the first movement generally being in sonata-allegro form, the second movement is a Romanza and the third is a rondo or rondo-sonata based on national dance tunes. Although there are frequent uses of canonic treatment, fugato and basso ostinato, the texture of these Scandinavian sonatas is basically homophonic - the sonatas of Grieg being typical.



The first of these is the fact that the  
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## CHAPTER V

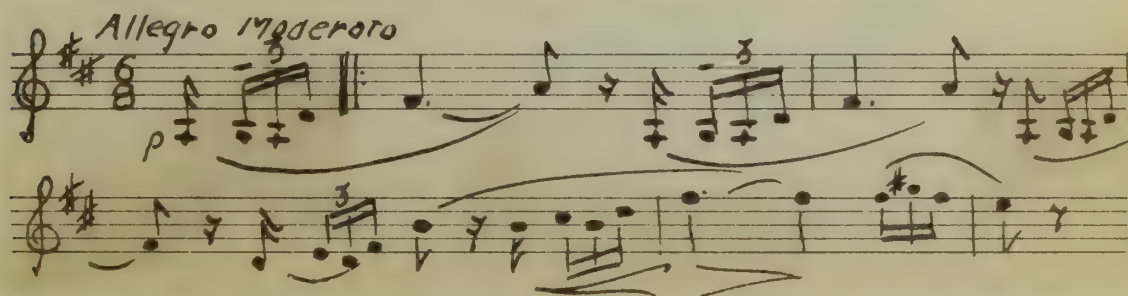
## GERMAN INFLUENCES ON CENTRAL, SOUTHERN AND EASTERN EUROPE

The significant composers of Austria, Hungary, Bohemia, Switzerland, Italy and Russia followed, in the main, the German pattern of sonata writing for violin and piano. However, their use of national folk dances and melodies, which add considerable esthetic value to the sonatas, was by no means excluded. This tendency resulted in a texture which is predominantly homophonic - the instrument playing the melody being accompanied by the other. Some French influence is present in the sonatas of Dohnányi (Hungary).

The Austrian, Carl Goldmark (1830-1915) composed one violin sonata, Opus 25. Rudolf Felber<sup>1</sup> gives the essential qualities of this work:

The Violin Sonata, Opus 25, has an artistic finish of form not always to be met with in Goldmark's chamber music, and reveals the supremacy of a master-hand, particularly in the development of master themes. It is so full of youthful impetuosity and impulsive joy, that one hardly realizes that it is the work of a mature composer. This mood is felt in the first subject

## Example 260



<sup>1</sup>cf. Cobbett, W., op. cit., Vol. I, p. 476.



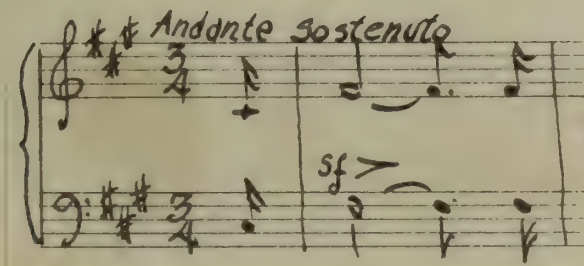
of the allegro moderato with its spirited triple rhythm (a well known characteristic of Goldmark), but the second subject

Example 261



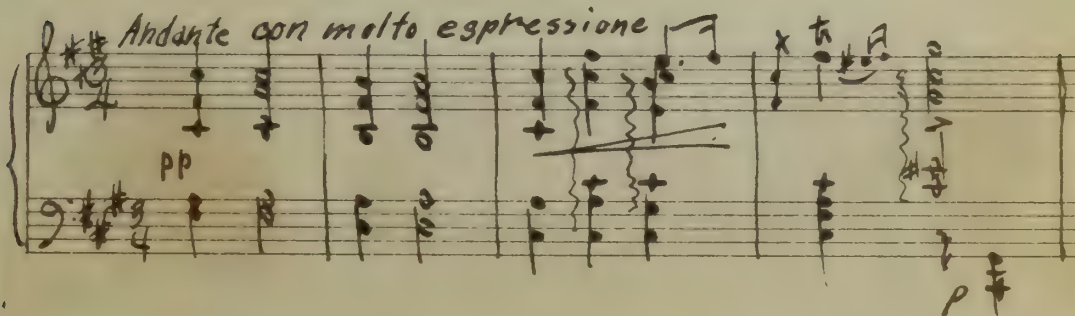
The second movement has an andante sostenuto as an introduction, using a short motif -

Example 262



which appears several times in the bass later on. The movement proper, adagio con molto espressione, consists essentially of variations on a theme -

Example 263





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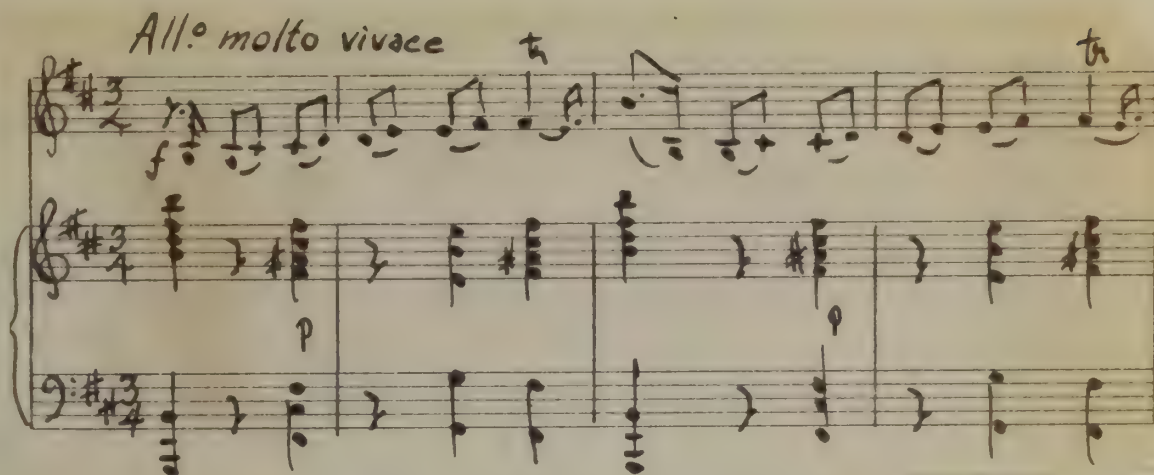


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bearing eloquent witness to the composer's gift of invention. Once more the finale which begins -

Example 264



is much too long. It is characteristic of Goldmark that he occasionally composes more from outer than from inner impulse, and loses the natural feeling for corresponding relation between form and contents. Thus technique triumphs over inspiration, and the composer indulges in unnecessary length.

The Sonata for violin and piano, Opus 21, by Ernst von Dohnányi (b. Pressburg, Hungary, 1877) is built on the "principe cyclique" of César Franck. Two motives (measures 1 and 4) -

Example 265

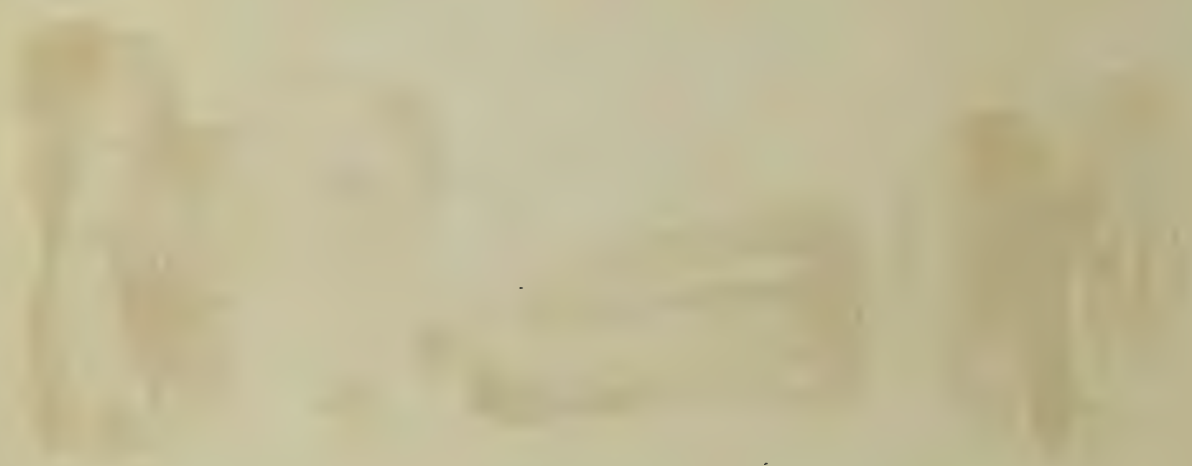
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in the very first line are the generic ideas from which the entire sonata is evolved. Although this cyclical plan is ingeniously carried out, the work is not without some monotony of melodic patterns. Throughout the sonata there is logical structure and harmonic interest -

## Example 266

The musical score for Example 266 is presented in two systems. The first system consists of a piano (p) part on the left and a violin (v) part on the right. The piano part begins with a forte (ff) dynamic and features a series of ascending and descending eighth-note patterns. The violin part starts with a half note and is followed by a series of chords. The second system continues the piano part with a decrescendo (dim.) marking and the violin part with a series of eighth-note patterns. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.



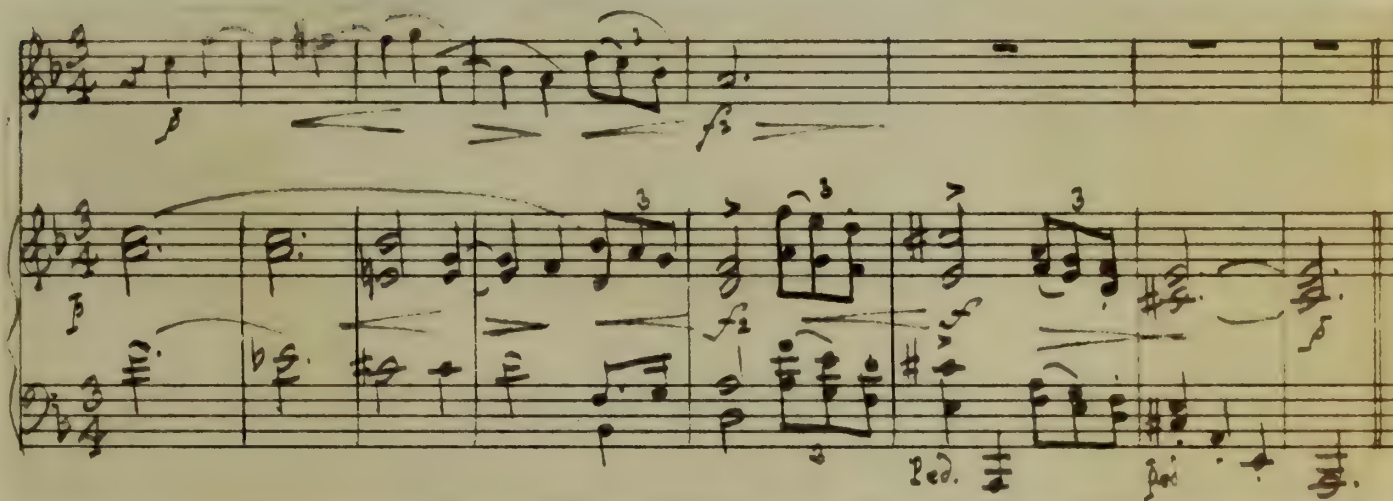


which stems from Dohnányi's high regard for Brahms. This is a most interesting work containing materials grateful to the idioms of both instruments. The movements follow each other immediately, without pauses.

Antonin Dvořák's<sup>1</sup> (1841-1904) Sonatina for violin and piano, Opus 100, is a charming and unpretentious work in a light style, avoiding thickness of sound. Its melodies are similar to Dvořák's "American" works (the symphony "Aus der neuen Welt," the String Quartet in F major, Op. 96) to which its Opus number approximates. A resemblance to certain of MacDowell's lyric pieces is traceable.

His Sonata for violin and piano, Op. 57, is in three movements. The first is of idyllic character with a few vigorous episodes. The principal theme -

Example 267



1. cf. Thomas Dunhill in Fischl's Antonin Dvořák, London: Lindsay Drummond, 1943. pp. 111-126.

...the ... of ... and ...  
...the ... of ... and ...  
...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

...the ... of ... and ...

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...the ... of ... and ...

is so expanded in the exposition that Dvorak makes only a brief reference to it in the recapitulation.

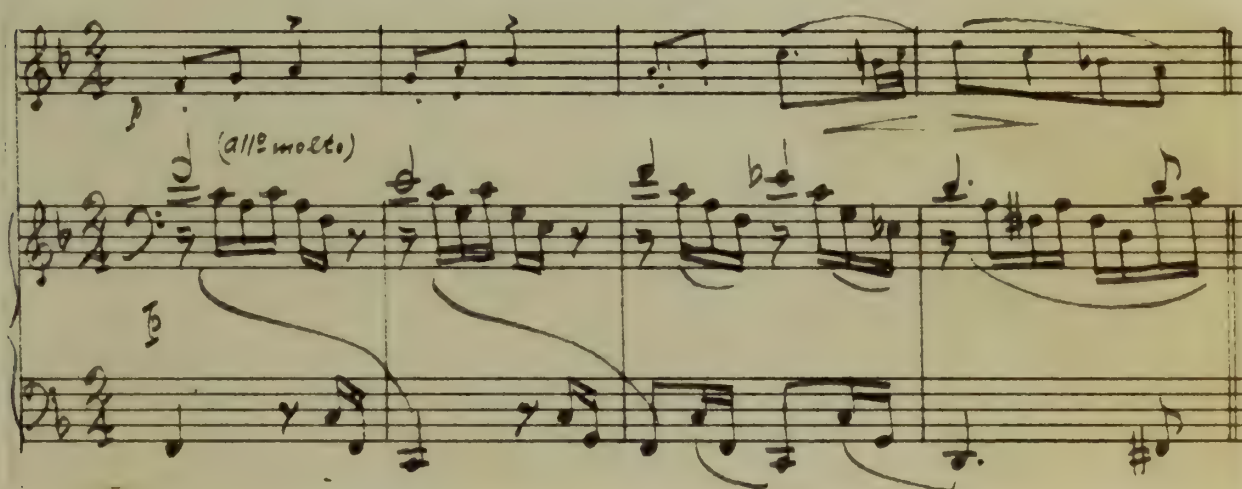
The second movement is in large ternary song-form. It is a hymn-like piece -

Example 268



treated in broad, melodic expansion. The third movement is a gay rondo using as a main theme -

Example 269



giving example of Dvorak's structural skill.

Josef Bohuslav Foerster<sup>1</sup> (born 1859, in Bohemia) wrote a Sonata in B minor, Opus 10 (1889). It is a melodious work showing

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<sup>1</sup>Cf. Thompson, Oscar, op. cit., p. 557.

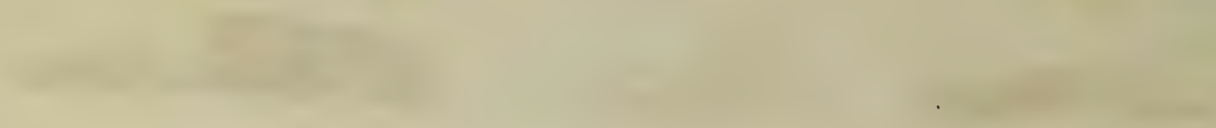


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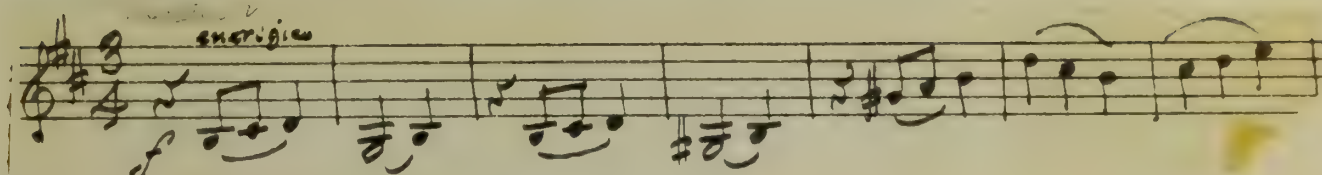
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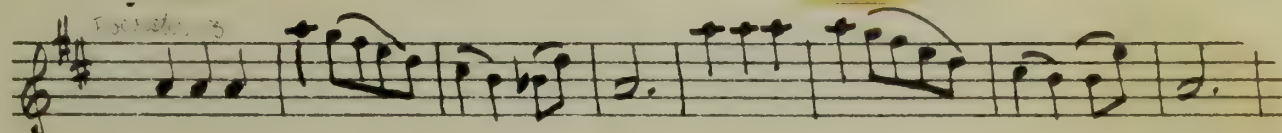
national characteristics in the romantic style. The first -

Example 270



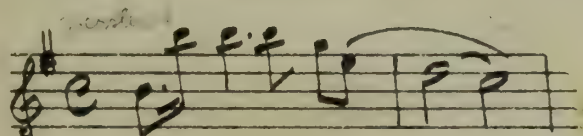
and second -

Example 271



themes are unpretentious and folk-like. The development contains fugato entrances of the first and second themes. The second movement is a three-part song form with a climactic middle section formed on the opening motive. -

Example 272

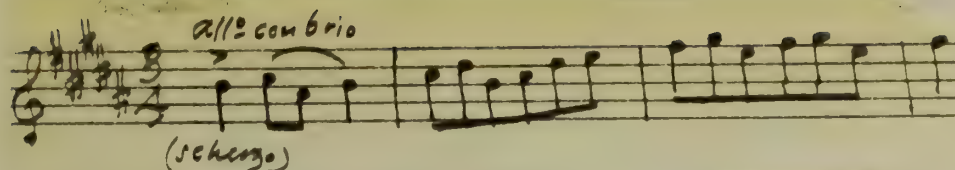


with chromatic counterpoint in the violin.

Fugato treatment is applied to the scherzo theme -

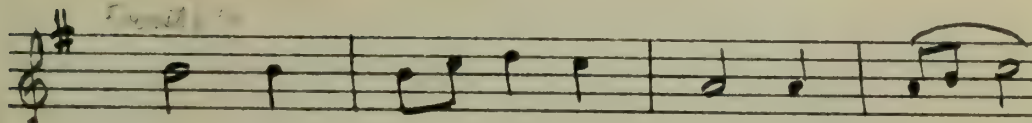


## Example 273



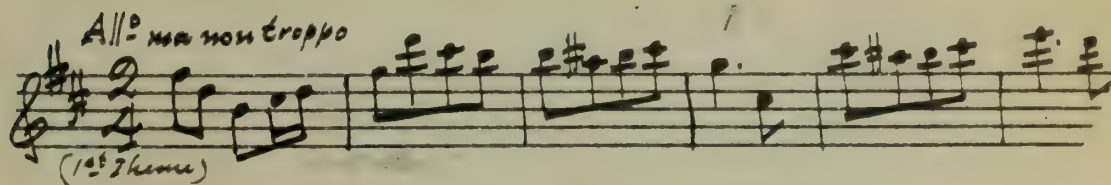
and the trio has an E minor folk song theme:

## Example 274



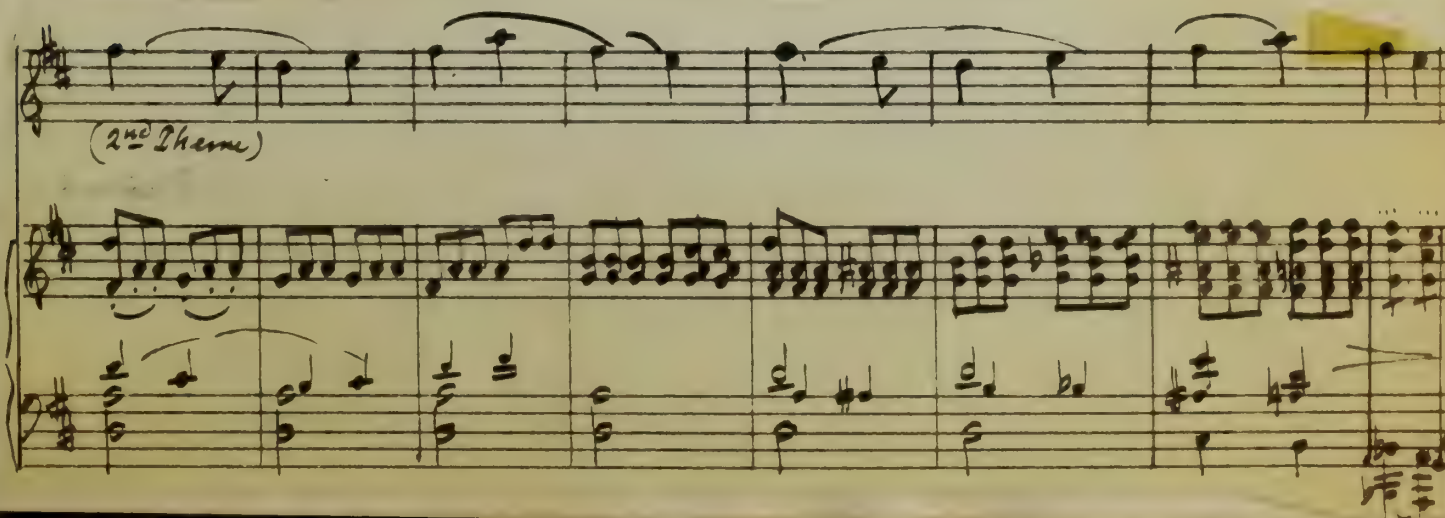
The finale is a sonata-allegro movement, but its first theme seems to be invented for a rondo.

## Example 275



The second theme is effectively harmonized:

## Example 276

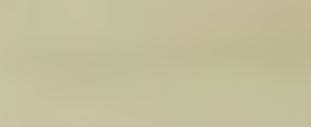






Small, rounded, brownish object, possibly a seed or fruit.

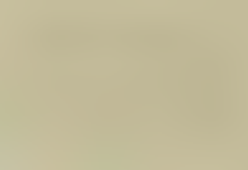
Small, rounded, brownish object, possibly a seed or fruit.



Small, rounded, brownish object, possibly a seed or fruit.

Small, rounded, brownish object, possibly a seed or fruit.

Small, rounded, brownish object, possibly a seed or fruit.



Small, rounded, brownish object, possibly a seed or fruit.

Small, rounded, brownish object, possibly a seed or fruit.



A pupil of Jiřánek and Dvořák, Vítězslav Novák<sup>1</sup> (b. 1870) composed, in 1891, a Sonata for violin and piano in D minor. It combines Bohemian passion and tender sentiment. After an eight measure rhapsodic introduction for the piano, the violin has the passionate principal theme, beginning high on the fingerboard:

Example 277

Example 277 is a musical score for a piano introduction and a violin theme. The piano introduction is marked *Allegro pass.* and consists of a series of chords and arpeggios in the right hand, with a simple bass line in the left hand. The violin theme begins with a high, passionate melody in the right hand, marked *Allegro pass.* The score is written for piano and violin.

The second theme is of Bohemian sentiment:

Example 278

Example 278 is a musical score for a violin theme. The theme is marked *molto ass.* and consists of a series of chords and arpeggios in the right hand, with a simple bass line in the left hand. The score is written for violin.

<sup>1</sup>Cf. Baker, Theodore, Biographical Dictionary of Musicians, 4th Edition, New York: G. Schirmer, 1940, p. 796.



Modulating fugati are used in the development. In the recapitulation the principal theme is only partly stated. Novák uses dissonance in his harmonic style. The recapitulation alludes to the rhapsodic piano introduction.

The extended three-part song form Andante cantabile has a richly woven piano part with wide range arpeggios which accompany thematic material stated sometimes simultaneously by the piano right hand and the violin, and sometimes in dialogue with the violin. The allegro giusto finale is scherzo-like using Czech folk melodies in the trio section.

Hans Huber (1852-1921), Swiss composer and pupil of Reinecke had a special predilection for piano and violin sonatas. He composed no less than nine (Opp. 18, 42, 67, 102, 112, 116, 119, 123, 132), more than any of his contemporaries.

Opus 18 in E minor (published 1876) is in four movements and begins with a prelude-like introduction (Langsam) similar in style to the Max Bruch G minor Violin Concerto:

#### Example 279

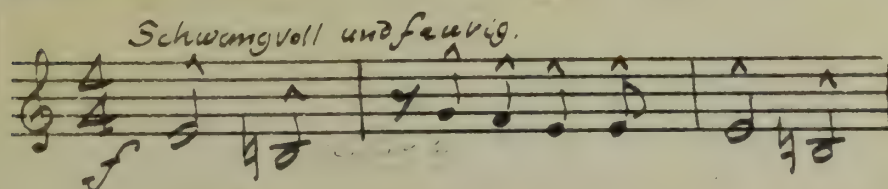
Handwritten musical score for Example 279, Opus 18 in E minor by Hans Huber. The score is written on two systems of staves. The top system features a single melodic line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom system features a piano introduction with a treble and bass staff. The piano part includes wide-range arpeggios in the right hand and a more active line in the left hand. The tempo marking "Langsam" is written above the piano staff. The key signature changes to two sharps (F# and C#) in the middle of the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like "rit."





The following Schwungvoll und feurig (with dash and fire) movement uses the Langsam, thematic material but in a more dramatic manner:

Example 280



Extended at length, this theme is followed by a second one in E flat major:

Example 281

Example 281

After a lengthy development, the first theme returns but the recapitulation is shortened to serve as a coda.

The second movement is a three-part Lied of tender romanze style -

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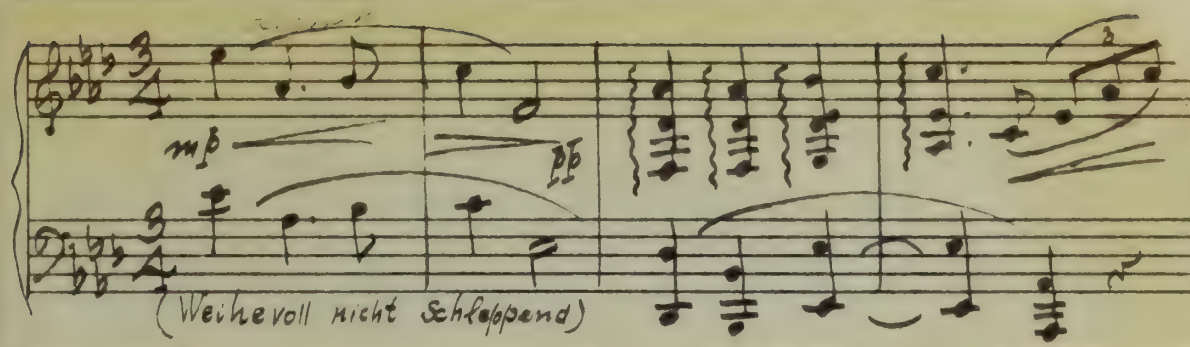


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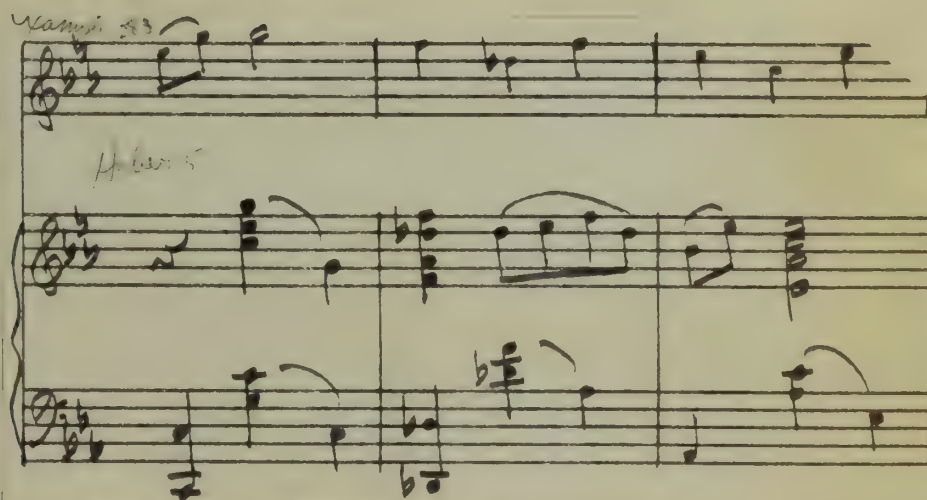
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## Example 282



with a middle section in quicker tempo. A scherzo in C minor -

## Example 283



employs a dialogue between the instruments. The fourth movement opens with a restatement of the Langsam introduction before the Lebhaft und feurig (lively and fiery) section -

## Example 284

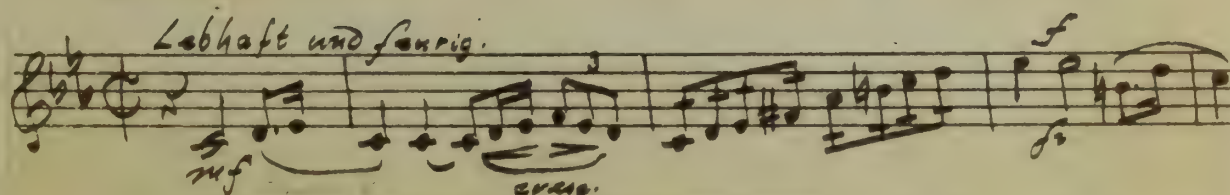






Fig. 1. *Phaseolus vulgaris* L. (Common Bean). 1. Seed. 2. Young plant. 3. Mature plant.

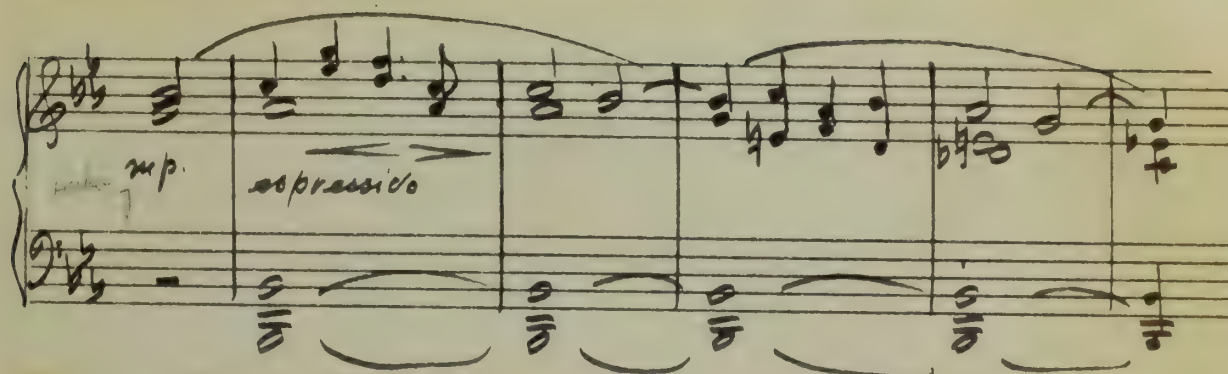


Fig. 2. *Phaseolus vulgaris* L. (Common Bean). 1. Seed. 2. Young plant. 3. Mature plant.



which is worked out before the entry of sentimental second theme  
in the piano -

Example 285



The violin later answers this theme in free canonic imitation.

A Schneller section, based on the dotted rhythmic figure of the first theme, closes the movement. The form is freely treated and the style is romantic.

Opus 42 in B flat major, published first in 1878 and again in 1898 with a new finale, has as a first movement an impressive elegy:

Example 286

The musical score for Example 286 is written for violin and piano. The violin part (top staff) begins with a melody in B-flat major, marked *All: moder.* (Allegretto moderato) and *mp.* (mezzo-piano). The piano part (bottom staff) provides a harmonic accompaniment with sustained chords and moving lines. The key signature has two flats (B-flat major), and the time signature is 4/4. The score includes various dynamic markings such as *mp.*, *p* (piano), and *espr.* (espressivo), as well as performance instructions like *8va.* (octave) and *2art. Hubert*.

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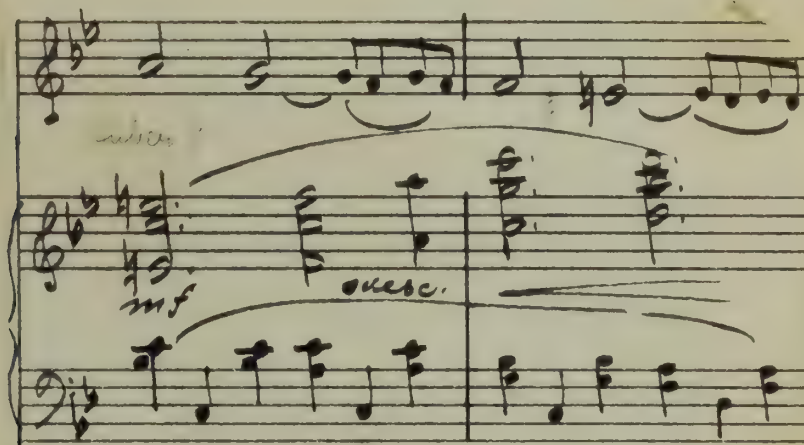
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The development contains effective piano writing in fantasy style to which the violin answers in dialogue.

The second movement is a magnificent scherzo -

Example 287



and reveals its composer as a pianist fully acquainted with the style of the character pieces for piano of the great romanticists.

The third movement, a romance, -

Example 288

Example 288.



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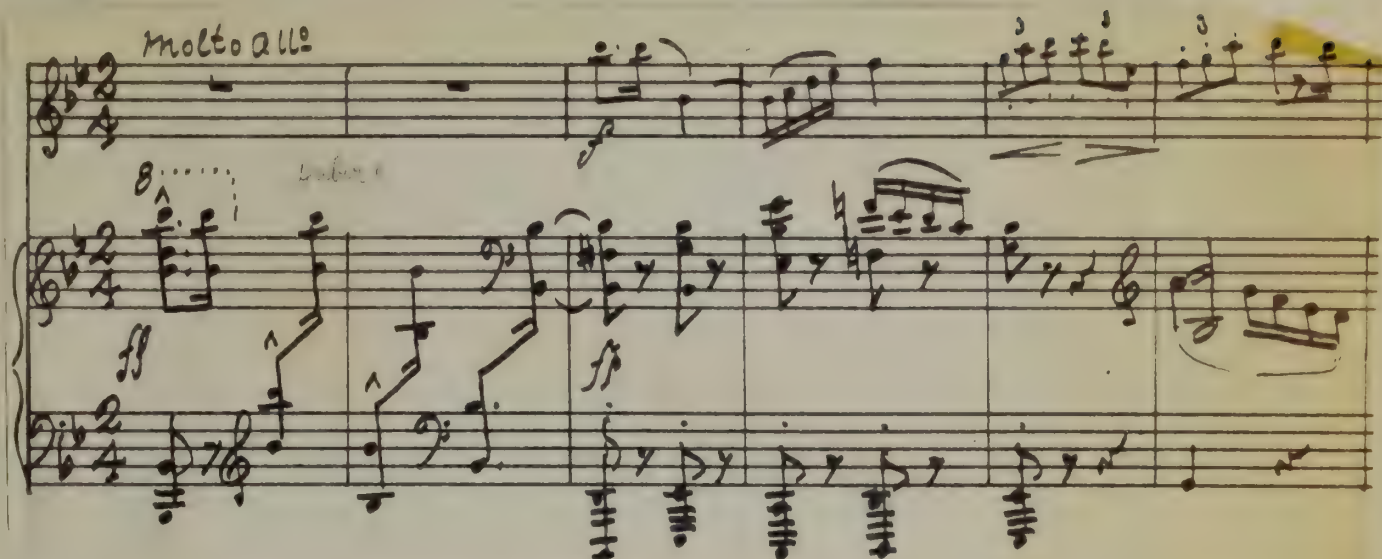
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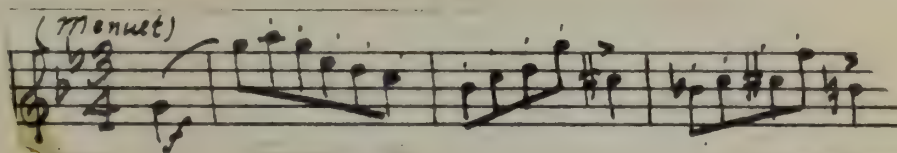
leads directly to a tarentella-like rondo finale:

Example 289



Huber's Opus 102 in G major (published 1888) has a Brahmsian allegro. A minuet form is used for the second movement, an excellent example of this form in the romantic style.

Example 290



The third movement is a beautifully expressive adagio in the Brahms style -

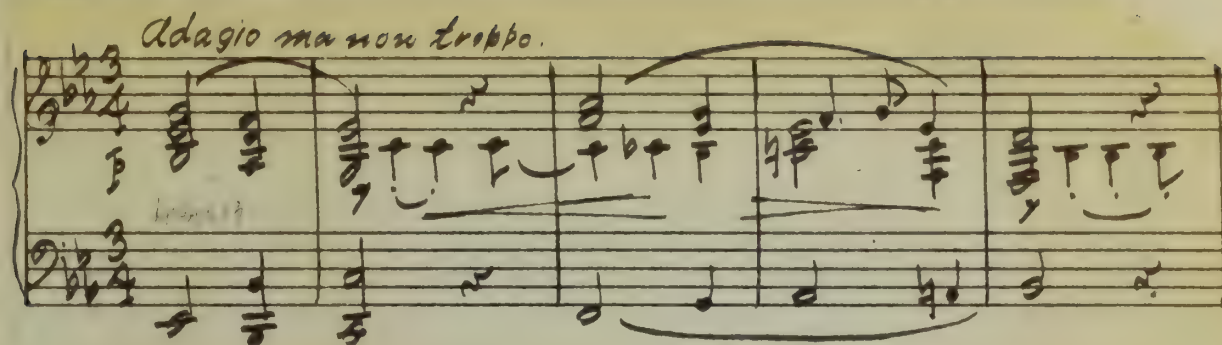


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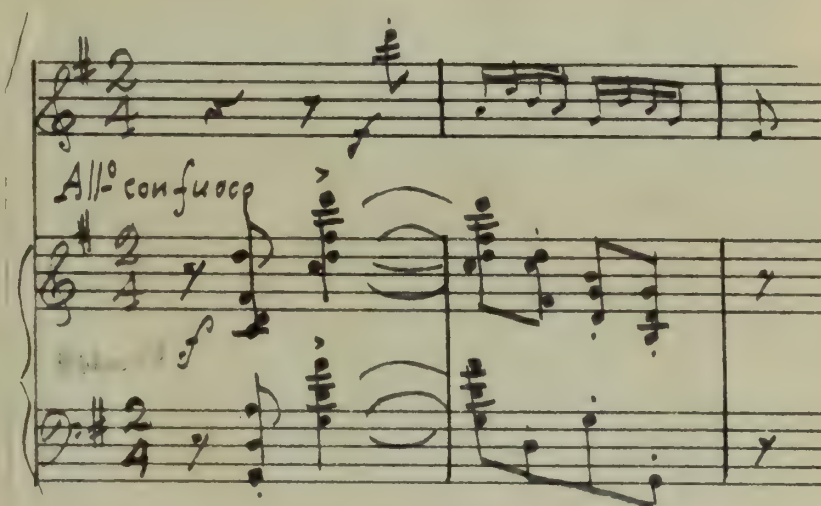
## Example 291



ending in a Quasi Recitative, over an E flat major pedal point.

The finale is an Allegro con fuoco -

## Example 292



in rondo-sonata form. The Più vivace has the violin play in Brahmsian sixths.

Huber's Opus 112 in E major received its first performance at Basle, in 1897, by Adolf Bargheer and the composer. Opening with





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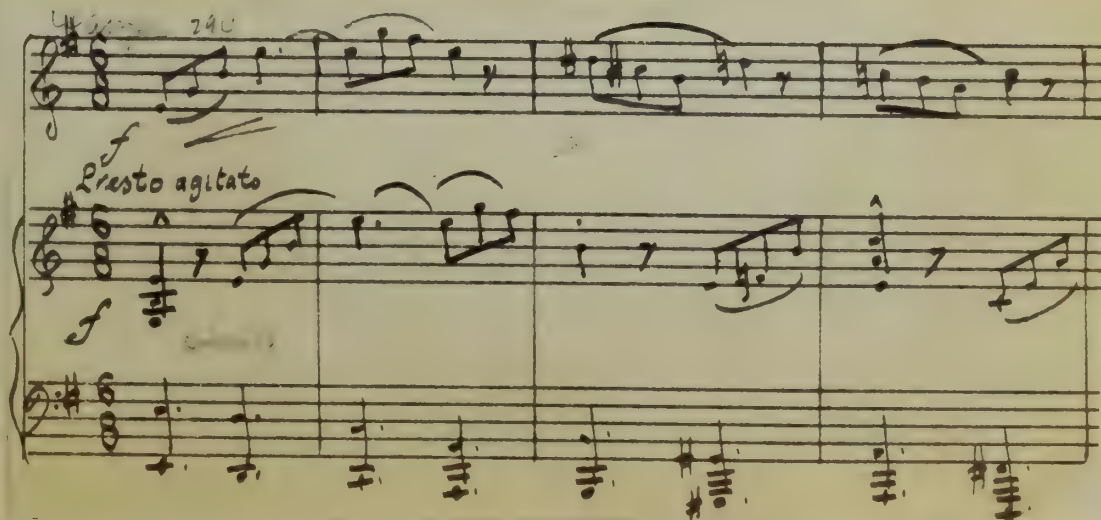
an idyllic introduction, a short energetic Più animato follows:

Example 293



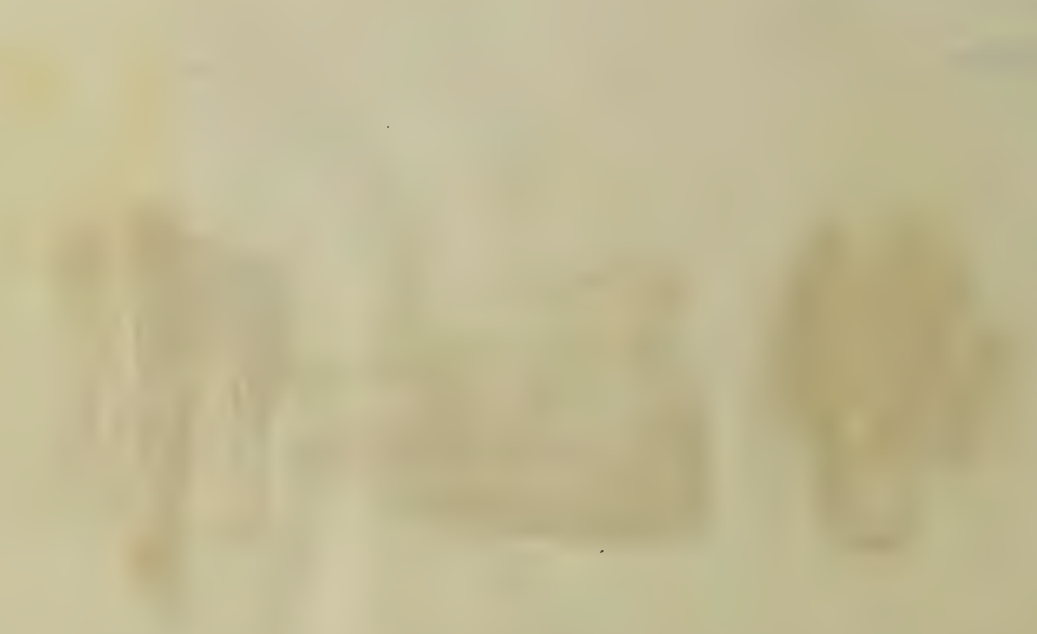
This presents a richly figured piano part more in concerto than sonata style. Tempo I returns with a theme stemming from the introduction and thirty-second note figuration is used in dialogue style and as a counter-element to the theme. The Tempo I and the più animato sections appear alternately and then lead attacca to the Presto agitato, a scherzo:

Example 294





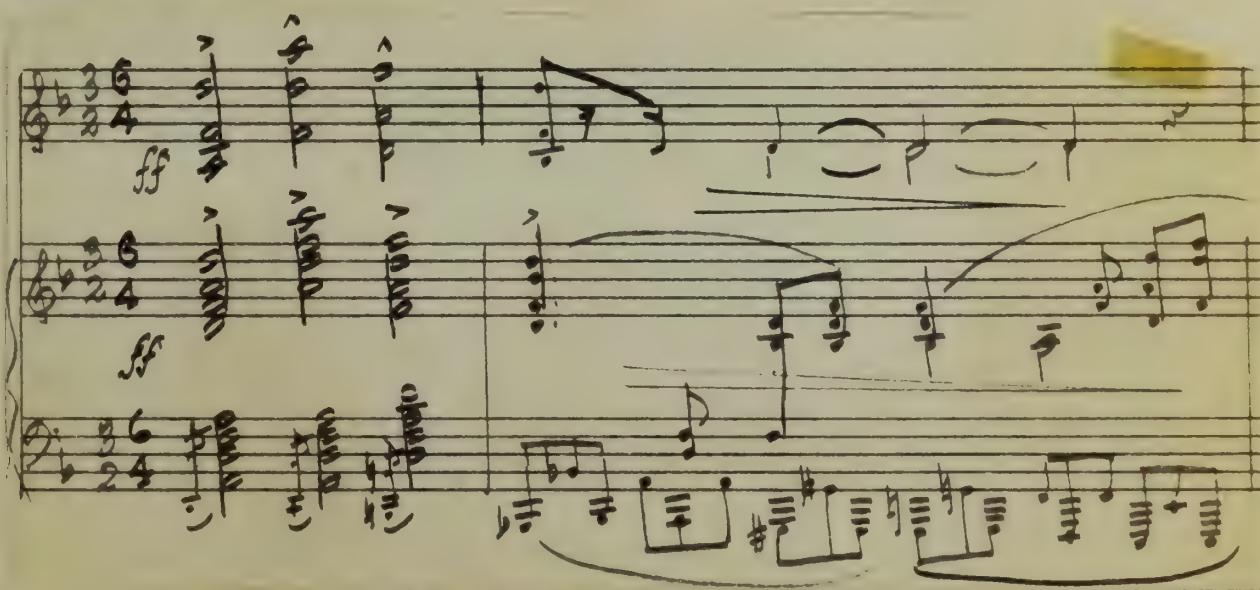
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The adagio is again under Brahmsian influence with 3 notes against two in the piano. This adagio is long, making extensive use of fanciful figurations in the piano while the violin states a simple melody. The scherzo (2nd movement) idea briefly returns toward the close of the movement, a procedure not found in Huber's earlier works. The Tempo I is followed by a coda built over an ostinato motive (from the second theme).

The Sonata Appassionata (Opus 116) was published in 1901 and its dedication is to the Hungarian violinist, Jenő Hubay. The first movement<sup>1</sup> was adapted from the Sonate pathétique für Violine und Klavier in d-moll, in einem satz and was transformed later into a violin concerto which was never published. The first movement, introduction and allegro is as long (25 pages) as an ordinary sonata. Its style is better suited to concerto performance. The introduction is dramatic, -

Example 295



<sup>1</sup>Cf. Refardt, E. Hans Huber, Atlantis Verlag Zürich, 1944, pp. 152-153.





and the allegro contains considerable passage work for the violin.

Further evidence of concerto style is the violin cadenza (Tempo der Einleitung). The fugato of the adagio -

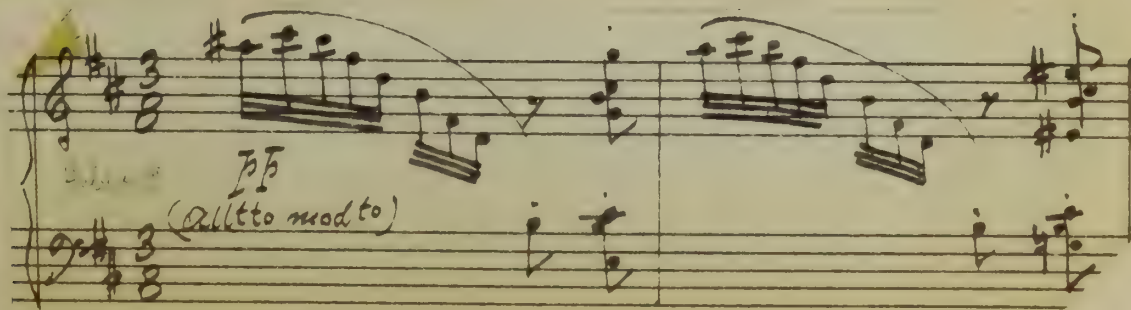
#### Example 296



comes from the above mentioned violin concerto. This middle section is very difficult for the piano. The finale is a new creation of the year 1901 and is in freely treated rondo-sonata form with dramatic quasi recitativo interpolation.

Opus 119 (first performance in 1902) is entitled "Sonata Grazioso" and represents, with some passages excepted, a more genuine sonata style. Its first movement contains a brief scherzo. The second movement (allegretto moderato) is in three-part form with a coda using a piano figuration in the first and third sections -

#### Example 297



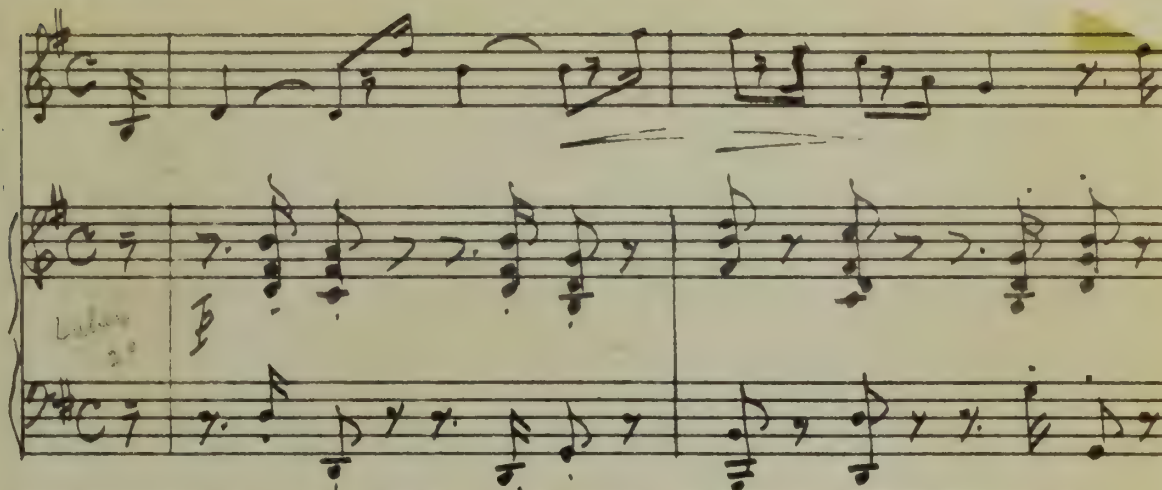


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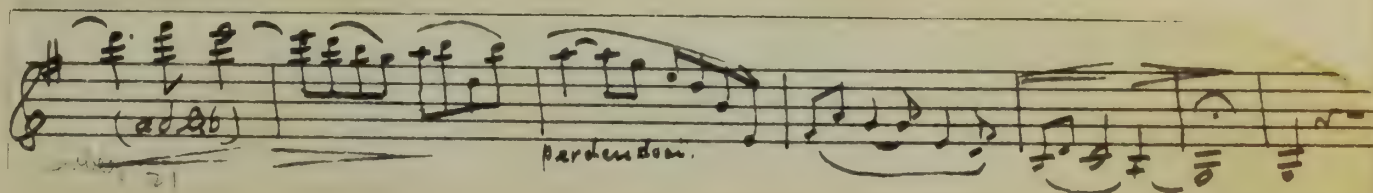
that also appears inverted. The third movement is capricious:

Example 298



At Tempo I the theme is exchanged by the instruments and a counter-melody is added. The piano part becomes exceedingly complex and Huber's free treatment of form is observable. The coda uses the piano figuration of the second movement and the violin solo ending of the sonata is very unusual:

Example 299



The eighth (Opus 123 in A major, published 1907) and the ninth (Opus 132 in G minor, published 1901) sonatas are entitled lirica and quasi fantasia respectively. These works show in full realization





...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

Huber's tendency to treat the sonata in fantasy or concerto style.

Opus 132 existed in an early unpublished original as Opus 127 and has essential deviations from the printed edition.<sup>1</sup> It has a poetical adagio as a first movement, a scherzo as a second movement, and a spirited finale. The work is harmonically original and the piano part, as is consistently shown in all of Huber's sonatas, reveals a master pianist who captivates the pianistic styles of the romantic masters in his own works. The violin parts show Huber's ability to compose for that instrument.

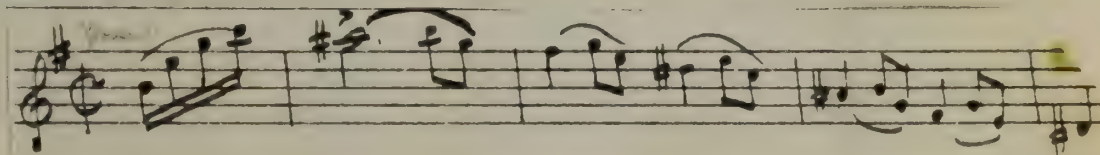
The sonatas of the Italians, Marco Enrico Bossi, (1861-1925) and Riccardo Pick-Mangiagalli (b. 1882, in Strakonitz, Bohemia) show German influence.

Bossi's piano works, with their Schumannesque poetic titles, belong to the neo-romantic school; his violin sonatas, however, follow classical models, though not too rigidly.

His temperament and the somewhat eclectic nature of his musical figurations impelled him towards dramatic or lyrical types of theme, which accounts for the freedom in his treatment of pre-established forms.

The Sonata in E Minor shows from the exposition of the first subject, *allegro con energia*,

#### Example 300



an intensely dramatic feeling, emphasized by the rhythm of the piano part. The second subject, obscure in harmonic colour, is in C minor instead of the more usual G major.

<sup>1</sup>Cf. Refard, E., *op. cit.*, pp. 152-153.



## Example 301

Example 301 is a musical score consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and rests, with a dynamic marking of *espress.* (espressivo) under the first measure. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and rests, with a dynamic marking of *espress.* (espressivo) under the first measure. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and rests, with a dynamic marking of *espress.* (espressivo) under the first measure.

The second movement, *andante sostenuto con vaghezza*, combines the *andante* and the *scherzo* into one movement, which is entitled a *canzone*. The simplicity of the melodic opening in thirds somehow gives this movement a popular character, well in keeping with the central section.

## Example 302

Example 302 is a musical score consisting of a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a dynamic marking of *delicato* (delicate) under the first measure.

The construction of the third and final movement diverges from the traditional binary form. It is based on a single theme,

## Example 303

Example 303 is a musical score consisting of a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a dynamic marking of *all. fuoco* (all fuoco) under the first measure.

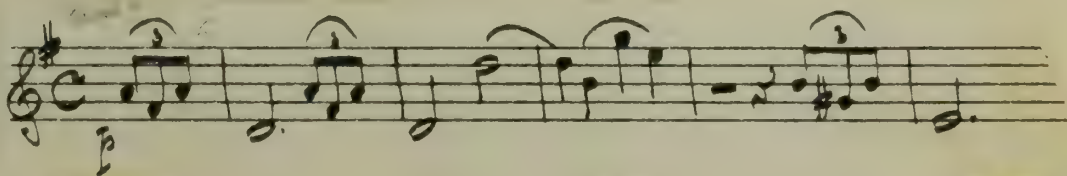




from which Bossi develops contrasting periods as well as ingenious and brilliant accompaniment figures for the piano, over which the violin unfolds rapid bravura passages. Thus the sonata towards the close deviates somewhat from its general austerity.

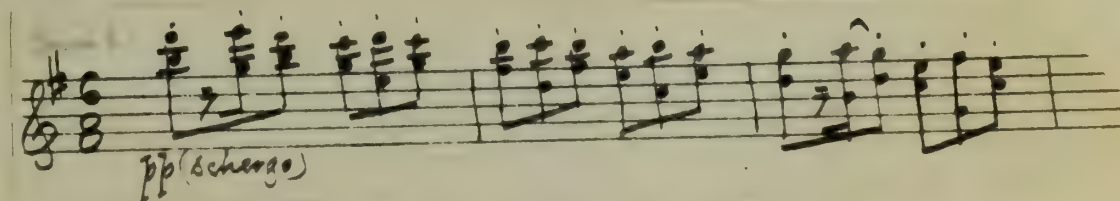
The Second Sonata, written soon after the first despite its opus number 117, shows a noteworthy progress in plasticity of ideas and harmonic simplification. The influence of Brahms is traceable here and there (especially in the opening of the first movement) and the desire for simplicity and conciseness is obvious. This, however, does not prevent the use of certain graceful but rather superficial devices, of which the second subject (in G major) may serve as typical.

#### Example 304



The second movement (a scherzo and trio) is rich in harmonic episodes, elaborated upon the rhythmic pattern of the opening.

#### Example 305



In spite of its excessive length, this scherzo must be counted among Bossi's most ingenious and engaging contributions to chamber music. The predominant feature in the following adagio is a broad and elegiac phrase. The fourth movement, *allegro con fuoco*, is rather dry, but there is an interesting fugal development at the end.<sup>1</sup>

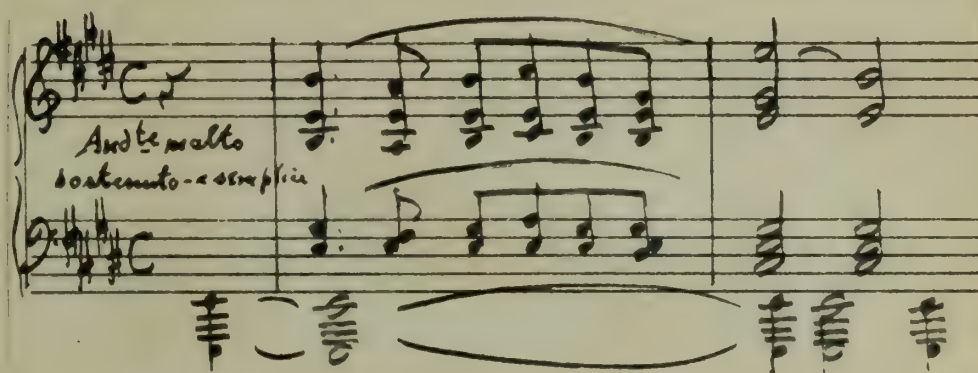
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<sup>1</sup>Gastano, Cesari. "Marco Bossi" in Cobbett's Cyclopedic Survey of Chamber Music, Vol. I, pp. 153-154.



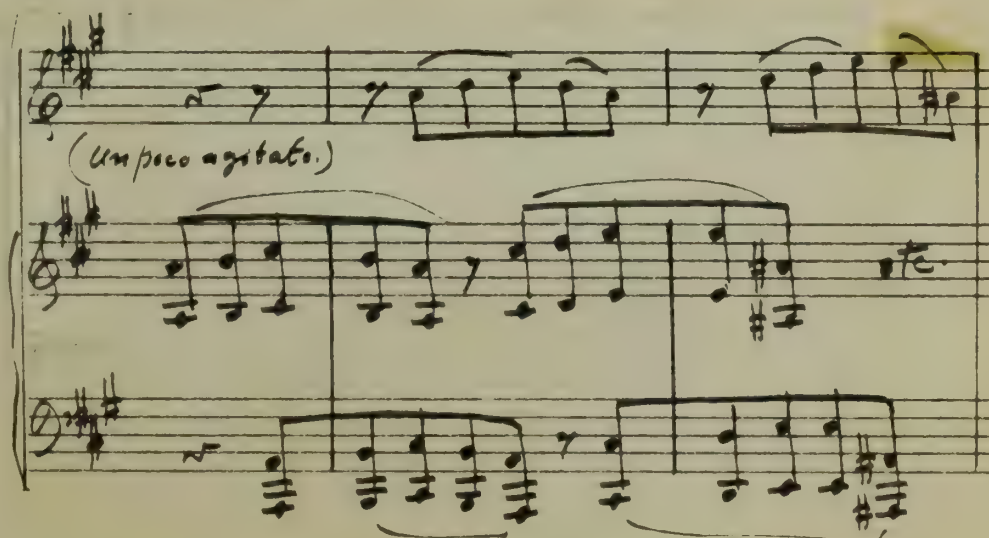
Pick-Mangiagalli's Sonata for piano and violin in B Minor, Opus 8, written, along with a string quartet, between 1906 and 1909 shows the influence of Brahms particularly in the second of the three movements. It is an Intermezzo in variation style on this figure -

Example 306



with interesting episodes:

Example 307





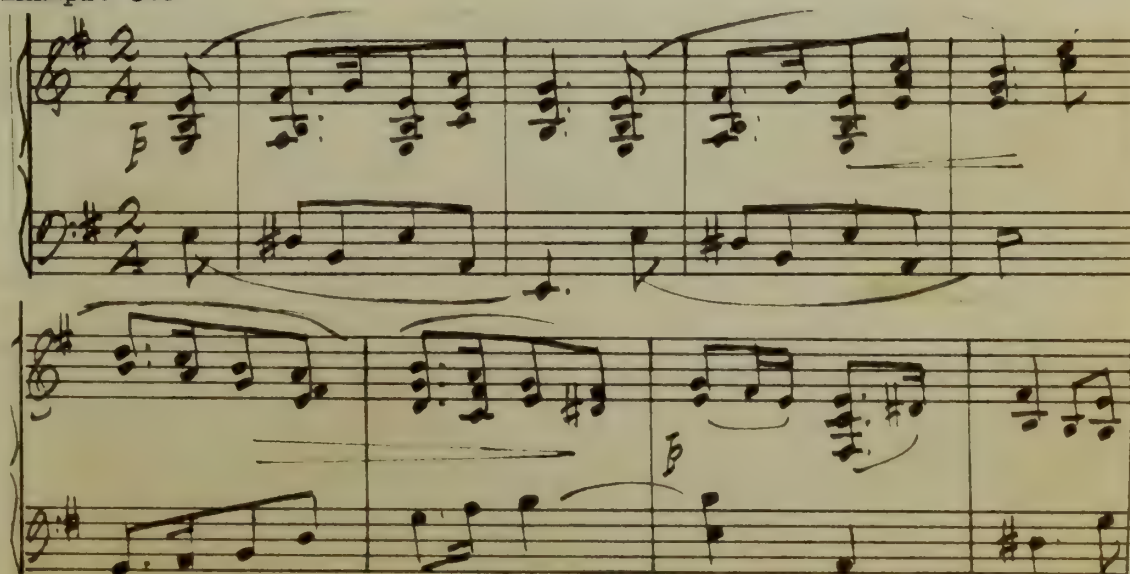


The finale with its free use of sonata-allegro form is more characteristic of the composer than the two preceding movements.

Michael Glinka (1803-1857) who is generally considered as the father of Russian chamber Music did not write any violin and piano sonatas. Actually, the Russian chamber music literature in the nineteenth century is slight compared to their output of operas and symphonies. There was an enthusiasm for chamber music concerts but these programs consisted mainly of compositions by French, German and Italian composers.

Anton Rubinstein<sup>1</sup> (1830-1894) was one of the first Russian composers of importance to write sonatas for violin and piano. His four violin sonatas, Opp. 13, 18, 19 and 98 are written in the same style, based largely on that of Beethoven. Their thematic treatment is interesting and they contain fine melodic passages, but these are not economically treated. Opus 13 and Opus 19 have four movements which include a scherzo in the Beethoven manner. Opus 13, dedicated to Prince Nicolas Jousoupoff, has a slow movement modeled on Beethoven's variations in the "Kreutzer" Sonata:

Example 308



<sup>1</sup>Cf. Zabel, Eugen, Anton Rubinstein, Leipzig: Senff, 1892.



## Example 309

Musical score for Example 309, featuring a violin and piano arrangement. The score is in 2/4 time with a key signature of one sharp (F#). It includes a "Var. I" section, a tempo marking "Allegro non troppo", a dynamic marking "mf", and a "Cresc." marking. The violin part features a series of eighth-note runs and a final arpeggiated chord. The piano part features a series of eighth-note runs and a final arpeggiated chord.

These Rubinstein variations are beautifully conceived and the sonata as a whole contains well-written passages for both instruments.

Opus 19, dedicated to the great French violinist and composer, Henri Vieuxtemps, also contains a slow movement of variations on an expressive theme:





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## Example 310

Adagio non troppo =  $\text{♩}$

*p* espress.

The musical score for Example 310 consists of two systems, each with a piano (piano) staff and a bass (basso) staff. The tempo is marked 'Adagio non troppo' with a quarter note equal to one beat. The instruction 'p espress.' (piano, expressive) is written above the first system. The piano staff in both systems contains whole notes, while the bass staff contains a series of chords and single notes, some of which are beamed together. The key signature is one sharp (F#).

The finale is oftentimes striking and passionate:

## Example 311

(Allegro =  $\text{♩}$ )

*f*

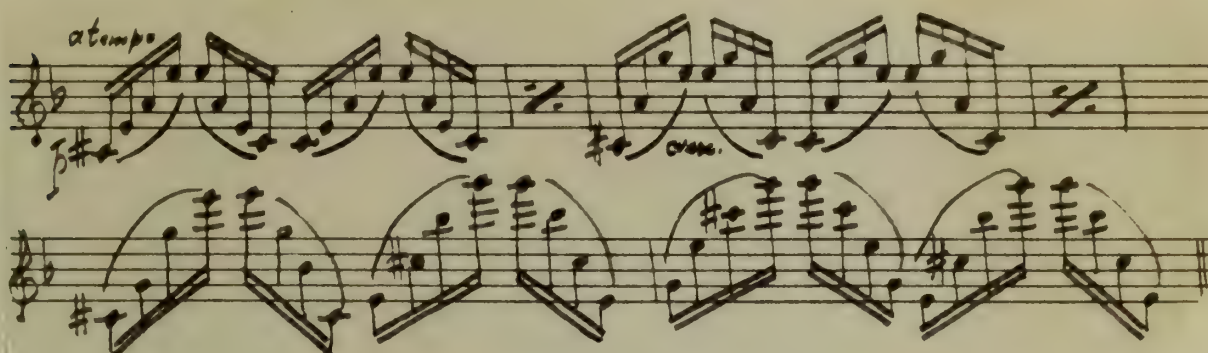
The musical score for Example 311 consists of two systems, each with a piano (piano) staff and a bass (basso) staff. The tempo is marked '(Allegro)' with a quarter note equal to one beat. The instruction 'f' (forte) is written below the first system. The piano staff in both systems contains a series of chords and single notes, some of which are beamed together. The bass staff contains a series of chords and single notes, some of which are beamed together. The key signature is one sharp (F#).

*[Faint, illegible handwriting]*

*[Faint, illegible handwriting]*

In Opus 18, originally published for piano and violoncello, one is reminded of Mendelssohn's Violin Concerto by the extended violin arpeggio cadenza in the first movement.

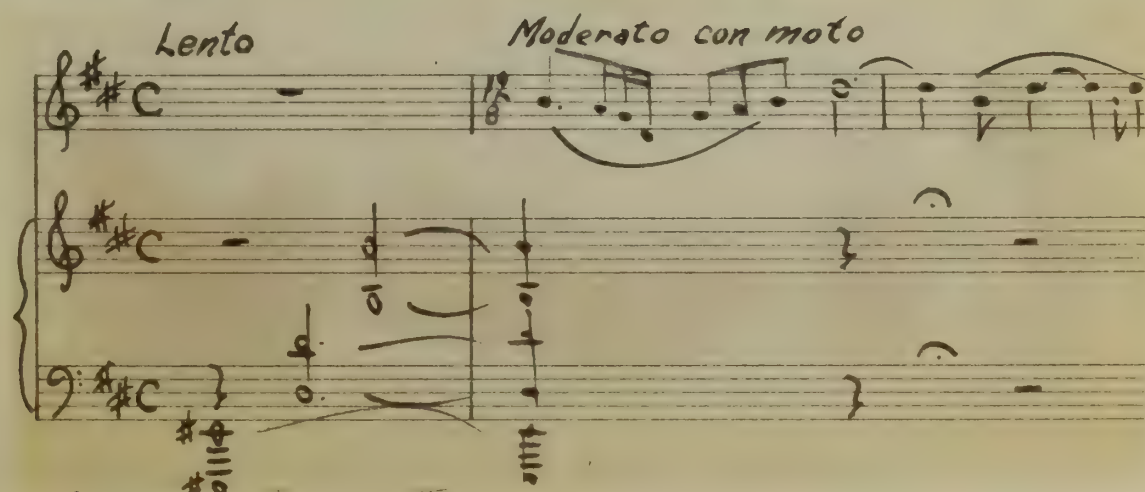
Example 312



This cadenza exemplifies the virtuoso element occasionally appearing in Rubinstein's sonatas.

Rubinstein's Opus 98 clearly shows itself to be the product of a nineteenth century virtuoso-artist. The first movement (Allegro vivace), in extended sonata-allegro form, has a Lento, recitative-like introduction -

Example 313





...the ... of ...  
...the ... of ...  
...the ... of ...

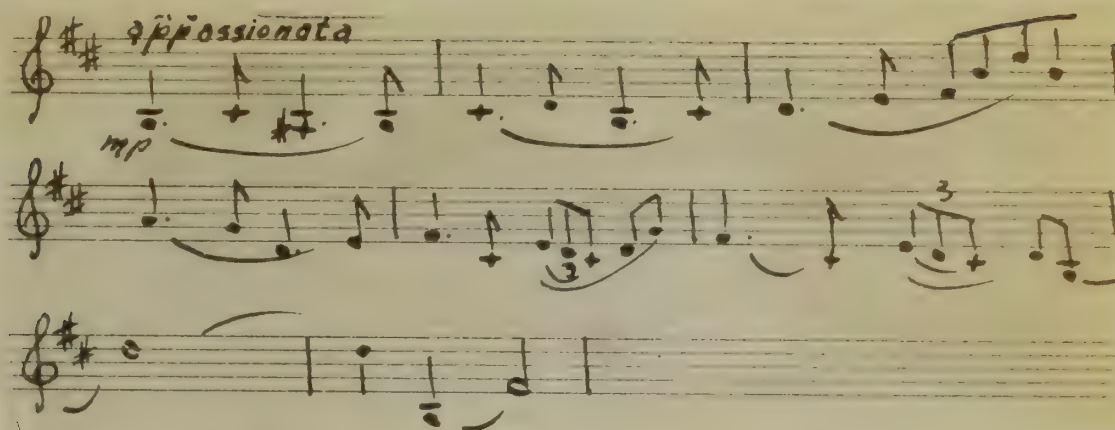


...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...



which features the passionate and romantic first theme:

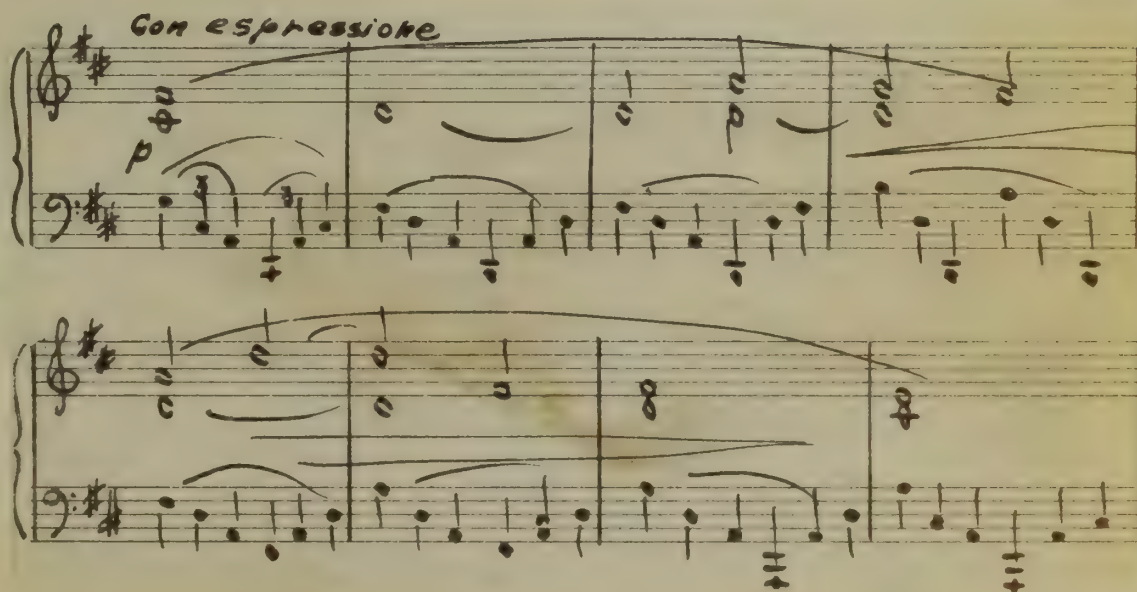
Example 314



After the violin, the piano plays this theme in octaves in the bass.

The first statement of the second theme, -

Example 315



which decidedly contrasts the first theme by its legato character, is first played by the piano. The exposition has first and second endings. There are frequent chromatic passages.

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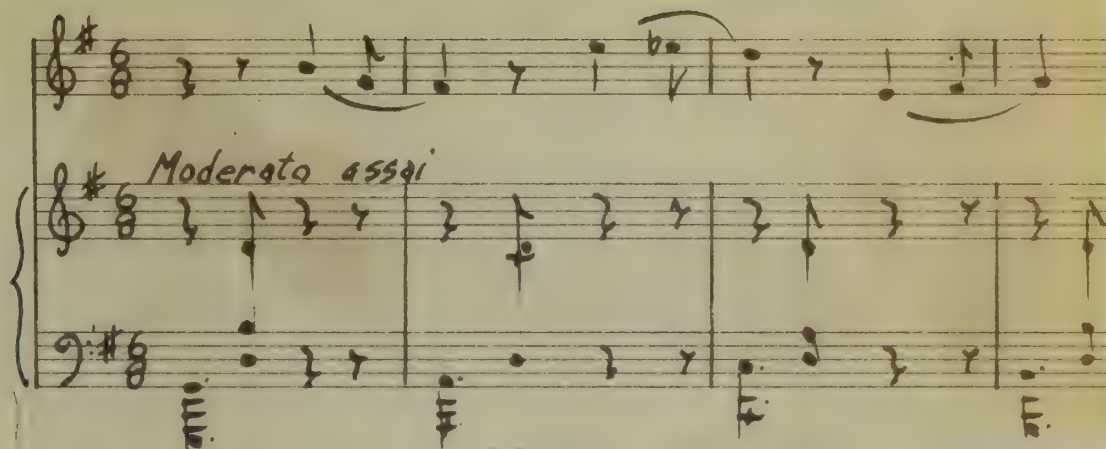
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The second movement (*Moderato assai*) is an intimate intermezzo. Its main theme -

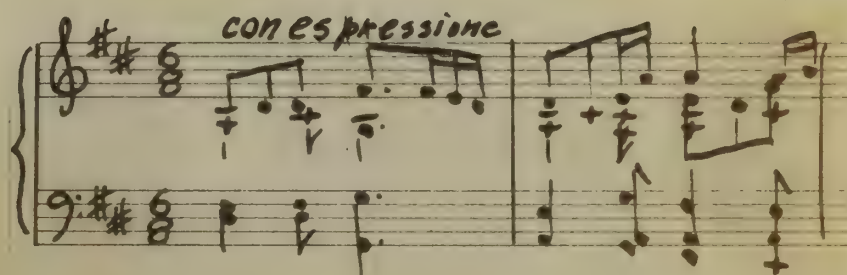
Example 316



is made up of motive fragments. The *Con moto* episode is interestingly treated. In its repetition the violin trills the melody while the piano accompanies in sixteenth notes (instead of the former eighth notes), giving a tremolo effect.

In the adagio (third movement) which is in freely treated three-part-song form makes use of variation style. The following is the main theme:

Example 317

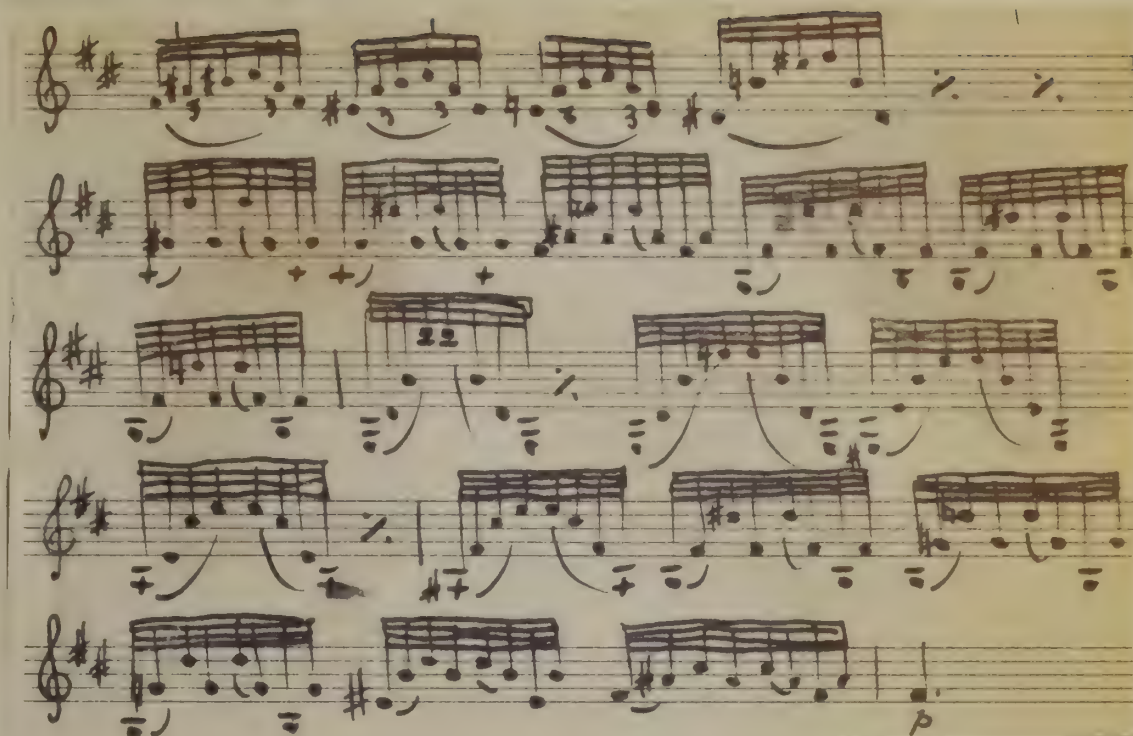






## The violin cadenza -

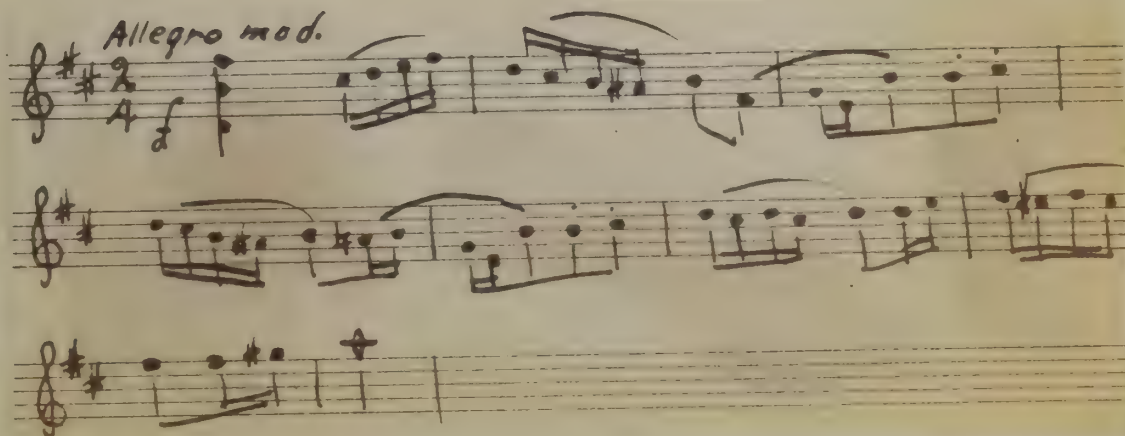
## Example 318



and the brilliant sixty-fourth note runs of the piano (which also has a cadenza) exemplify the strong virtuosic tendency of Rubinstein.

The finale (*Allegro moderato*) is a rondo based on the following theme -

## Example 319





which is reminiscent of a Russian dance tune. This national element gives added interest to the movement.

Michael Ippolitov-Ivanov<sup>1</sup> (b. 1859-1935), pupil of Rimsky-Korsakoff, composed an early Sonata for piano and violin in A major (published 1887). Its three movements are unpretentious, but they are lyrical and have melodies suggestive of the Russian folk-song. Ippolitov-Ivanov later arranged this sonata as a sinfonietta for small orchestra.

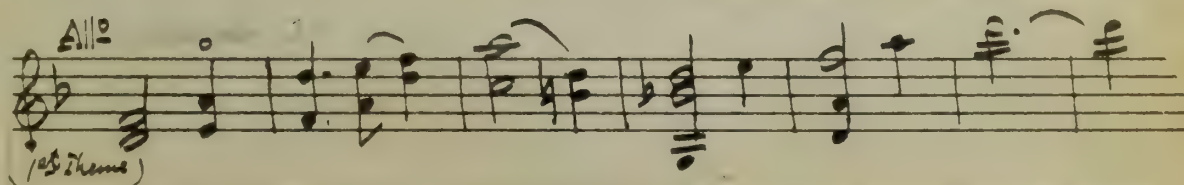
Feodor Akimenko (b. 1876) was a pupil of Balakirev and Rimsky-Korsakov. Opus 32 (1905) is in three movements. The piano texture is written thinly but does not sound so since the left and right hand frequently play in thirds. There is an andantino introduction -

Example 320



to the first allegro theme:

Example 321



<sup>1</sup>Cf. Calvocoressi, M. D. and Abraham, G., Masters of Russian Music. London: Duckworth, 1936, p. 13 ff.



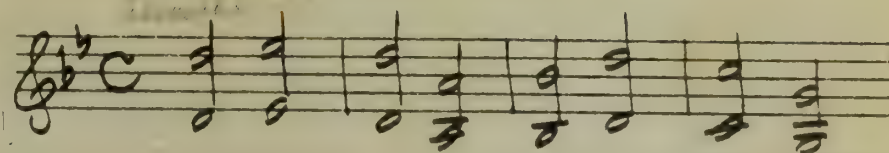
The first of these is the fact that the  
government has been unable to  
obtain the necessary funds to  
carry out its policy. This is due  
to the fact that the government  
has been unable to raise the  
necessary funds to carry out its  
policy. This is due to the fact  
that the government has been  
unable to raise the necessary  
funds to carry out its policy.

The second of these is the fact that  
the government has been unable to  
obtain the necessary funds to  
carry out its policy. This is due  
to the fact that the government  
has been unable to raise the  
necessary funds to carry out its  
policy. This is due to the fact  
that the government has been  
unable to raise the necessary  
funds to carry out its policy.

The third of these is the fact that  
the government has been unable to  
obtain the necessary funds to  
carry out its policy. This is due  
to the fact that the government  
has been unable to raise the  
necessary funds to carry out its  
policy. This is due to the fact  
that the government has been  
unable to raise the necessary  
funds to carry out its policy.

The violin states the andante con moto theme in octaves -

Example 322



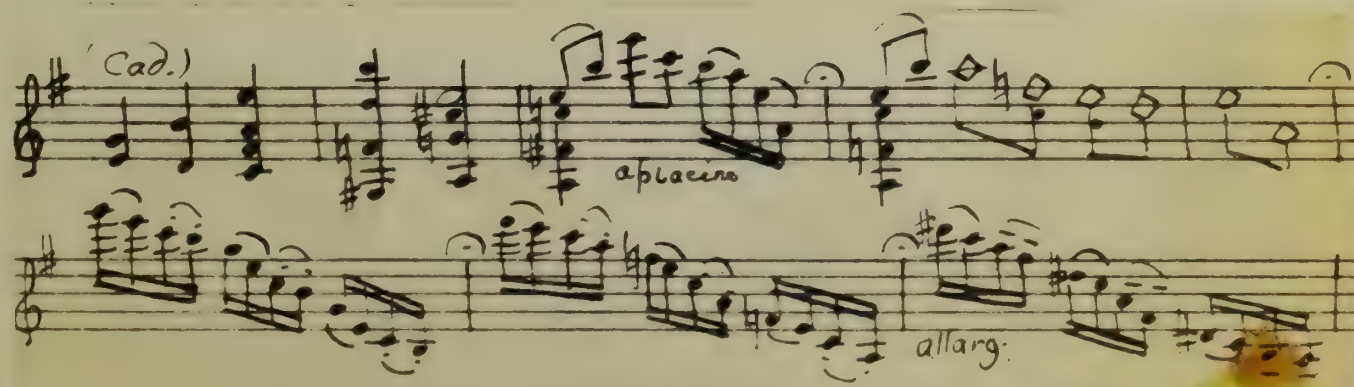
followed by the piano which begins the variations. The movement is closed by a return and expansion of the first variation. The finale is a rondo-sonata in dance style:

Example 323



The second Sonata is also in three movements. The slow movement, in three-part song form, has a violin cadenza -

Example 324



1. *Agrostis alba* L. (Common Grass)

Fig. 1.

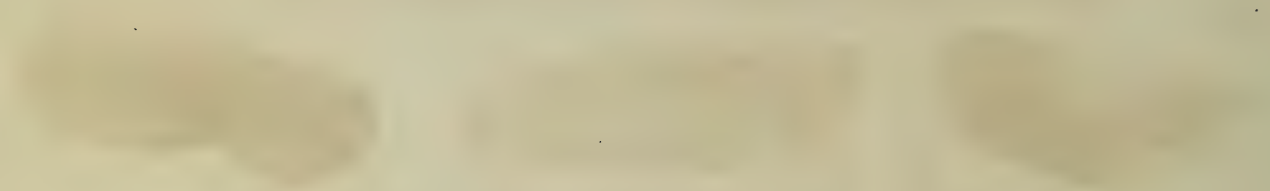


2. *Agrostis alba* L. (Common Grass)

3. *Agrostis alba* L. (Common Grass)

4. *Agrostis alba* L. (Common Grass)

Fig. 2.



5. *Agrostis alba* L. (Common Grass)

6. *Agrostis alba* L. (Common Grass)

Fig. 3.



as a transition to section A'. The rondo-like finale has a 16 measure introduction. The dance-tune theme is alternated with meno mosso episodes written in variation style.

The salient features of the Goldmark Sonata, in three movements, is finish of form and masterly development of the themes. Dohnányi's Sonata, whose movements are to be played without pauses, is cyclical. However, the influence of Brahms is evident from its logical structure and harmonic interest.

By the use of an expanded exposition and brief recapitulation the Dvořák Sonata departs from the conventional use of sonata-allegro form. Foerster and Novák employ folk-song-like melodies as thematic materials. Novák, however, approaches the modern style by his use of dissonance.

The nine sonatas of the Swiss composer, Hans Huber show Brahmsian influence, but there are frequent passages in concerto and fantasy style. His treatment of the piano is effective and brilliant. Bossi and Pick-Mangiagalli, Italian composers, also show the influence of Brahms in their sonatas. Rubinstein's sonata style is based largely on that of Beethoven. Also, he resorts to virtuoso effects as shown by his frequent use of cadenzas. Of more typically Russian character are the violin sonatas of Ippolitov-Ivanov and Akimenko which use Russian folk melodies.





## CHAPTER VI

## GERMAN INFLUENCES ON ENGLISH AND AMERICAN COMPOSERS

The violin sonatas of English and American composers written within the period covered in this dissertation are for the greater part modeled on those of the German masters, particularly those works written before the turn of the century, after which the Wagner-Brahms influence began to wane. The sonatas of Edward Elgar, Algernon Ashton, Cyril Scott, John Ireland and Arnold Bax were chosen as being representative of the English composers; while the sonatas of John Knowles Paine, Arthur Foote, Frederick Converse, Mrs. H. H. A. Beach, Henry Holden Huss, Daniel Gregory Mason, Blair Fairchild, Eric De Lamarter and John Alden Carpenter were selected from among the American composers.

Edward Elgar (1857-1934) regarded as the father of the modern school of British composers, wrote a sonata<sup>1</sup> for pianoforte and violin in E minor, Opus 82. It conforms to the accepted sonata form, but presents several unusual characteristics. The opening measure is apparently in A minor but the third measure introduces D sharp, the leading-tone of E minor. The principal theme is energetic in character, containing wide skips:

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<sup>1</sup>cf. Cobbett, W. W., op. cit., Vol. I, p. 373.

# THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. It begins with the first settlers who came to the Americas in search of a new life. These early pioneers faced many hardships, but they persevered and built a new society. Over time, the United States grew from a small colony into a powerful nation. It fought wars, both with and without, and emerged as a global leader. The story of the United States is one of resilience and innovation, a testament to the human spirit's ability to overcome adversity and build a better future.

## Example 325



At Measure 9 there is a descending passage -

## Example 326



whose rhythm is Elgarian ('Don't starve the quavers').

The second subject -

## Example 327



contains violinistic arpeggio passages. The movement is in sonata-allegro form.

The second movement, Romance, is in three part form. In character and spirit the movement is romantic as the opening theme -



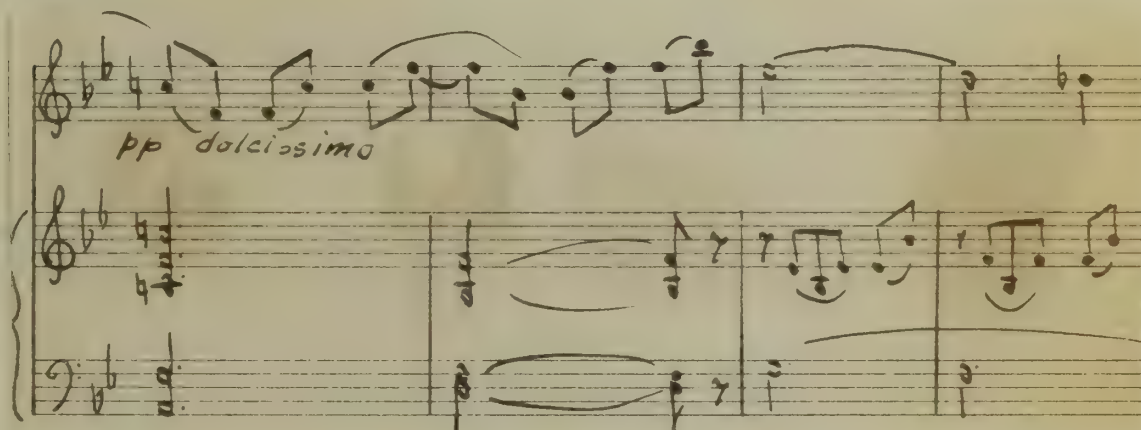


## Example 328



and the contrasting second section theme -

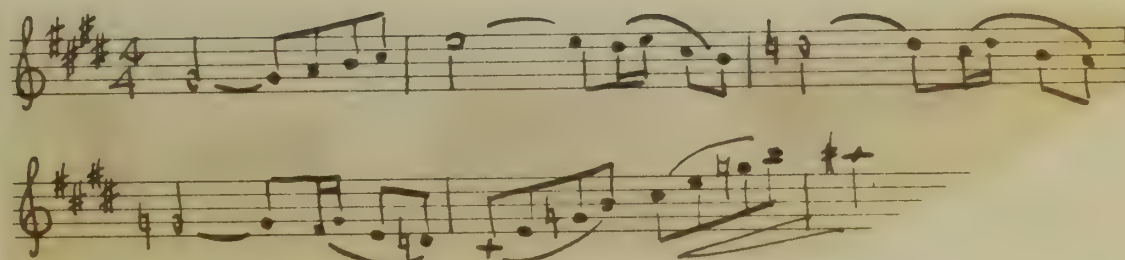
## Example 329



portray. After a passionate climax, the music becomes calm again and the first section is restated con sordino.

The finale principal theme is tranquil in mood:

## Example 330





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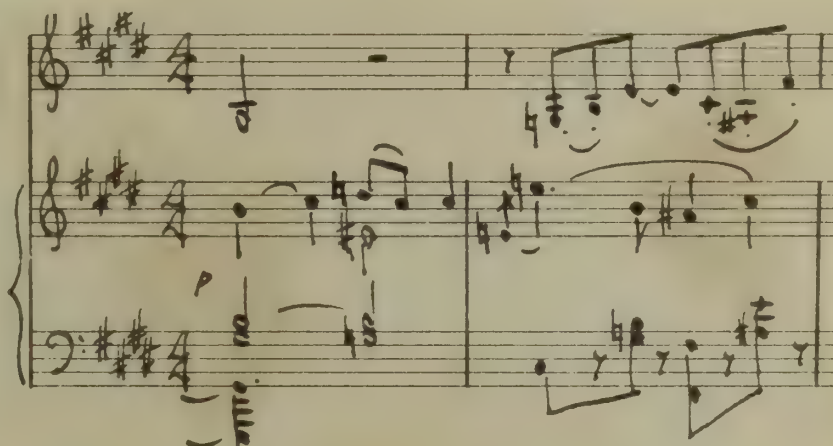
This is followed by a new Elgarian theme:

Example 331



A wistful theme -

Example 332



is treated very plaintively until the return of the first subject at the double-bar. After an extensive development of these themes and a free recapitulation there is a reminiscence of the Romance in 3/2 time. The brief coda uses the principal motives of the movement which is closed brilliantly.

Algernon Ashton (1859-1937) received his early training at Leipzig and later went to Frankfort, where he studied with Raff. The best example of his violin sonatas (Opp. 3, 38, 86, 99) is generally agreed to be the Opus 38 in E major.<sup>1</sup> It shows him to be a thorough student of Brahms. The style is academic and classical. There is little chromaticism in the entire sonata.

<sup>1</sup>cf. Cobbett, W. W., op. cit., Vol. I, p. 27.





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Vol. 26, No. 19

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION

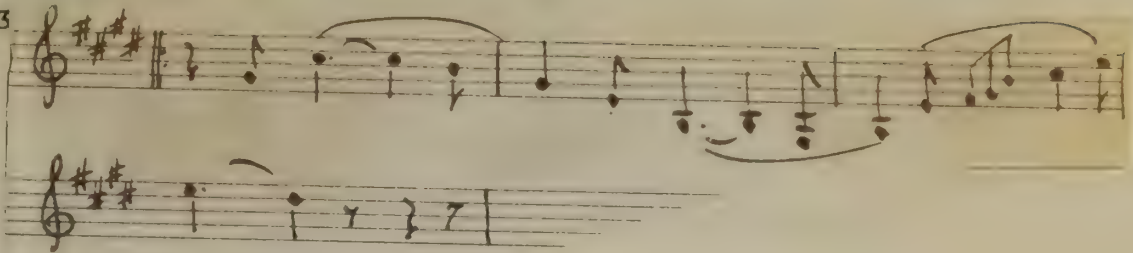
PUBLISHED WEEKLY

CHICAGO, ILL., MAY 1, 1919

Vol. 26, No. 19

After an eight-measure, chordal introduction in the piano,  
the violin states the principal theme -

Example 333



of the first movement (Allegro con moto) which is in sonata-allegro  
form. The second theme -

Example 334



is in B minor and in 3/4 meter. The piano bass is a counter-motive  
to it. Ashton departs from the usual rules of key-relationship in the  
recapitulation by placing the principal theme in the subdominant instead  
of the tonic.

The second movement, *Larghetto*, is a rondo in which the brief  
intermezzos are derived from the first theme -

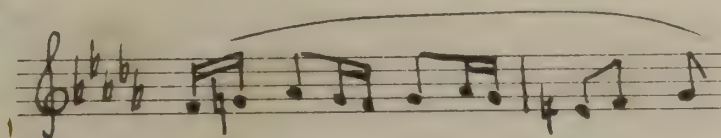


Example 335



which is first stated after a seven-measure piano introduction of organ-like chords. Dialogue between the instruments on various motives is used chiefly in the intermezzos. The following phrase -

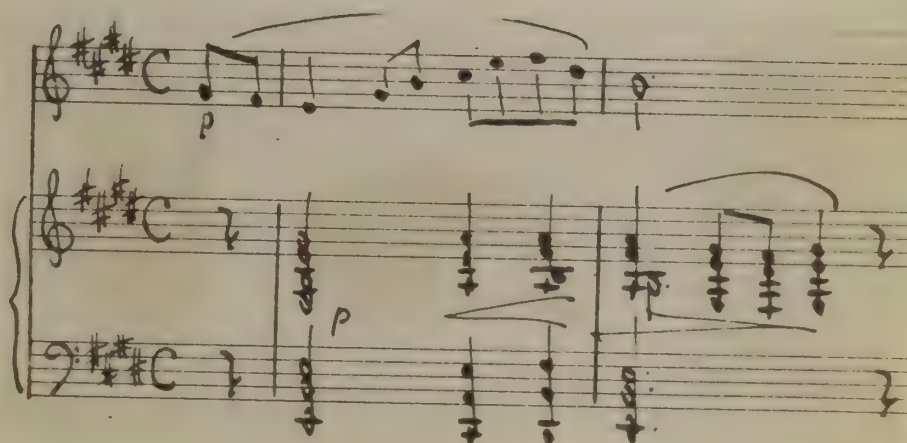
Example 336



is frequently treated so.

The Finale, *Allegro moderato e comodo*, is in rondo-sonata form with a long development of the second theme. The movement begins with a well developed and melodious theme in E major:

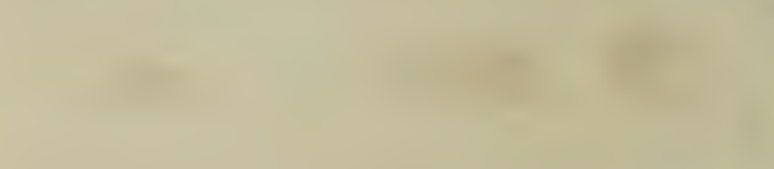
Example 337







1. The first of the three birds is a sparrow, and is the most common of the three. It is found in all parts of the country, and is the most common of the three. It is the most common of the three.

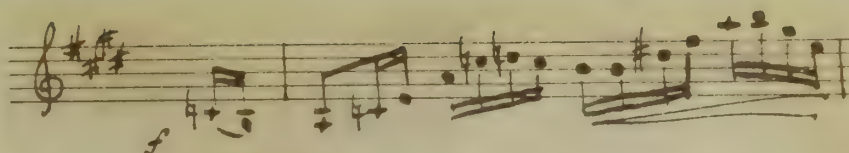


2. The second of the three birds is a sparrow, and is the most common of the three. It is found in all parts of the country, and is the most common of the three. It is the most common of the three.



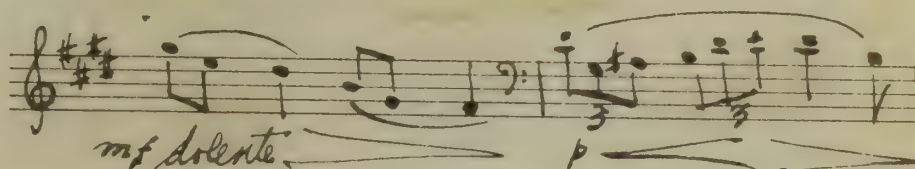
Dialogue is used in treating the following *con fuoco* phrase:

Example 338



The second theme -

Example 339



is developed at length. In the recapitulation the principal theme appears altered. This sonata may be classed with the sonatas of Kahn and Berger. It is not very original, but is very well written.

Cyril Meir Scott (b. 1879) studied with Ivan Knorr at Hoch's Conservatory in Frankfurt-am-Main. His Sonata for violin and piano, Opus 59, was composed in 1910 and is a composite of Debussy and Richard Strauss styles. Harmonically the work suggests Debussy, but in its rhythm and melody it is akin to Richard Strauss. It is not a contrapuntal work at all, as the bass part shows by its consistent avoidance of thematic participation. Also, Scott uses cyclical treatment in this sonata.

The first movement, *Allegro moderato*, is in sonata-allegro form. The recapitulation is a strict restatement of the exposition. There is an abuse of melody which is treated as an external decoration not conditioned by thematic development. The impression of this movement is fantasy-like and also contributing to this is the frequent change of key and rhythm (almost every measure) as the opening measures show:



## Example 340

*Allegro moderato*

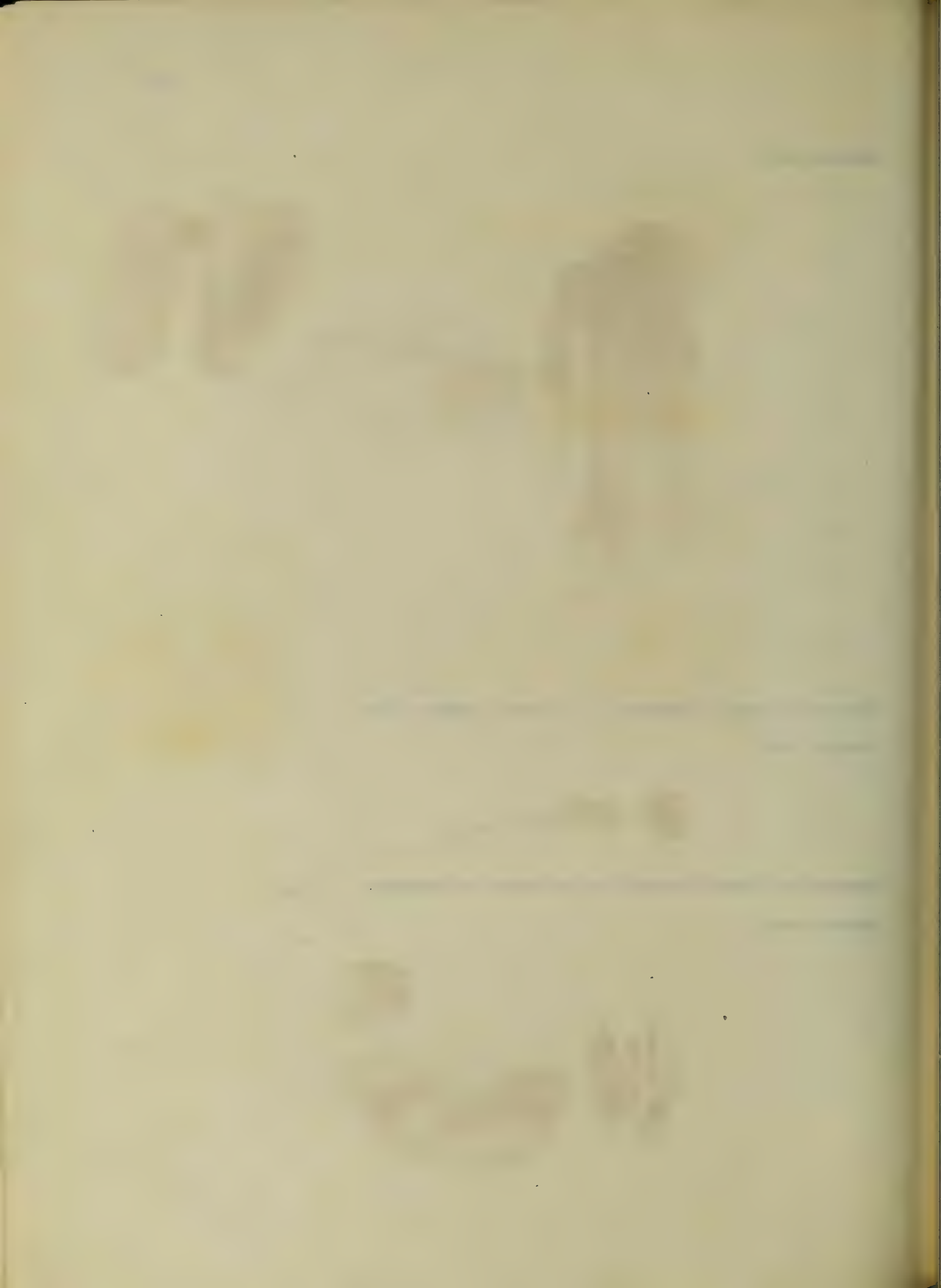
The violin part of measure 7 is Richard Strauss-like:

## Example 340a

Measure 23 clearly reveals the influence of Debussy:

## Example 341





Full chords of rich harmony are used in the piano part and the violin plays an ornamental rhythmically interesting melody almost continually.

The second movement, *Andante*, is in three-part form improvisational style. There is frequent recurrence of the following motive:

Example 342



which gives melodic coherence to the work. The six-four chords in the piano left-hand of measures 32-33

Example 343

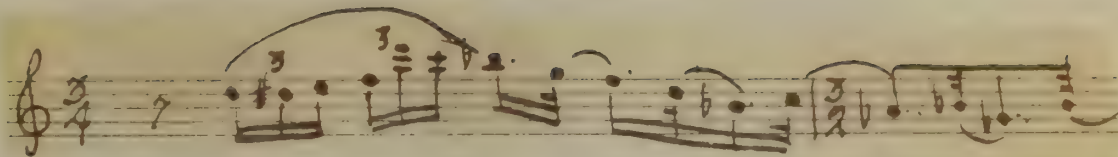


are particularly effective.

The third movement, *Allegro molto scherzando*, is a capricious and graceful scherzo which is related to the mythological poems, Opus 30, for violin and piano of Karol Szymanowski. It also uses six-four, ninth, and eleventh chords in the piano. The violin, after a ten-measure piano introduction, enters with a theme which might have been written by Richard Strauss.



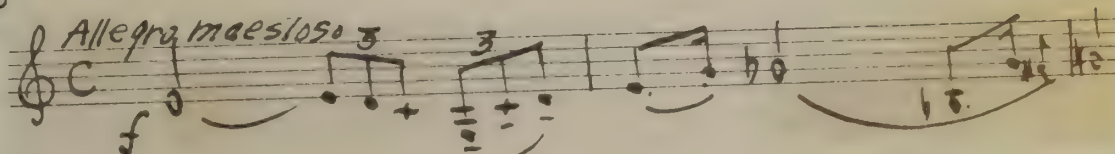
## Example 344



The last ten measures form the coda. This movement is more characteristic of Scott than the others.

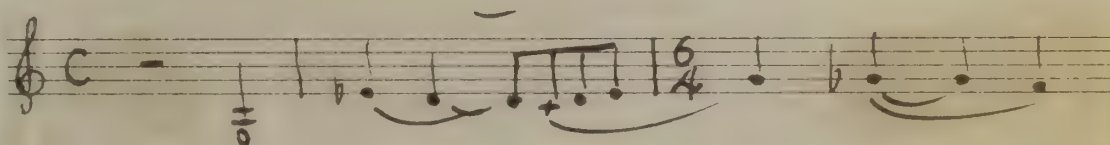
The finale, *Allegro maestoso*, is in sonata-allegro form, but is freely treated. The first two pages depend on the principal motive which is rhythmic and trumpet-like:

## Example 345



The second theme -

## Example 346



is presented in dialogue along with the principal motive in portions of the development. All the subjects of the previous movements are heard again in this movement. In the recapitulation the melody remains the same as in the exposition, but the accompaniment is somewhat varied and curtailed.

John Ireland (b. 1879) was a pupil of Stanford. He contributed two sonatas for violin and piano.

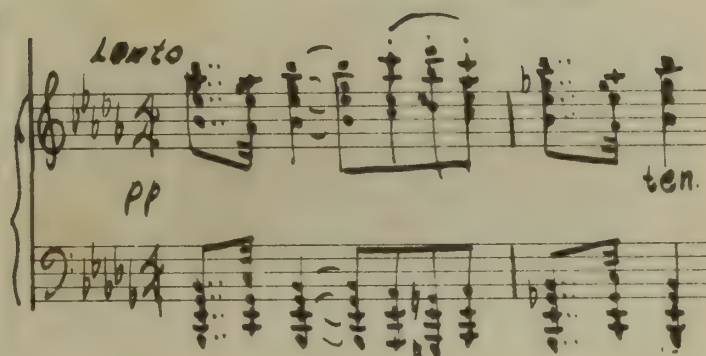




Ireland's style is based securely upon classicism and upon the well-tested principles of construction which tradition has handed down from the 16th century. It is diatonic, almost to the point of severity, which does not impede freedom in the use of unessential notes, especially in the form of additions to the harmonic texture.<sup>1</sup>

His first Sonata in D minor, which was awarded first prize in the third Cobbet competition, was begun in the summer of 1908 and completed in the autumn of 1909, first published in 1911, and revised for a new edition in 1917. It is in three movements. The first, *allegro leggiadro*, is in conventional sonata form. The romance (second movement) has a long drawn melody, becoming more and more intensified in its chordal middle section:

Example 347



The finale is a rondo showing slight influence of Grieg.

The second Sonata, in A minor, is one of Ireland's best works. It was composed between October 1915 and January 1917. The sonata is in three movements. The first is in strict sonata form using three themes which are closely related to each other. The opening motive of the first theme-

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<sup>1</sup>Cf. Edwin Evans, "John Ireland" in Grove's Dictionary of Music and Musicians (Third Edition), New York: Macmillan Co., Vol. II, p. 734.



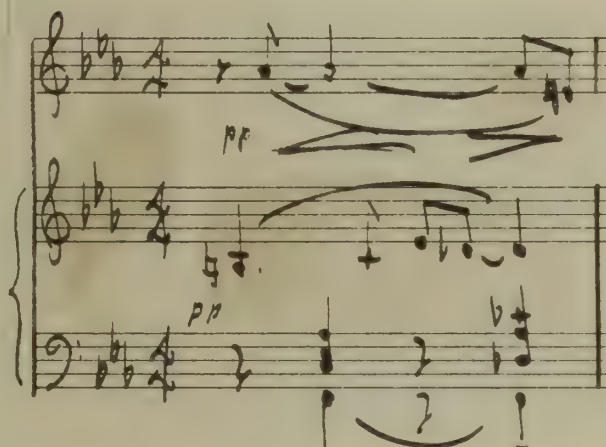
## Example 348



is used as a motto for the entire work. The motives are plastic and clear and are worked out with energy and skill.

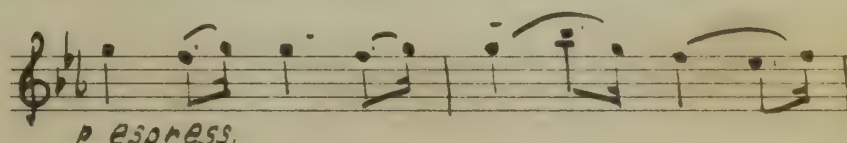
The second movement, *poco lento quasi adagio*, is in large three-part song form. An introduction, based on the motive of the first measure of the piano part, -

## Example 349



prepares the melodious first theme:

## Example 349a



The third movement is a fantasy on folk song melodies, with occasional repetitions and skillful and effective contrasts. It begins with a rhapsodic A minor introduction which refers to the motive of the first movement.





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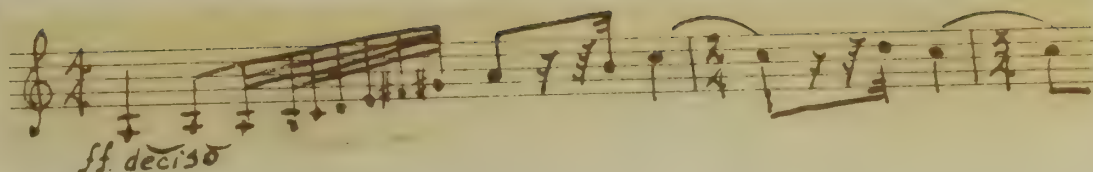


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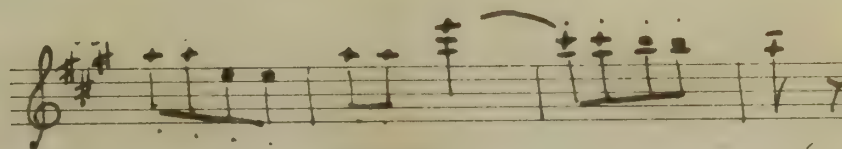
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## Example 350



The principal theme is naive, -

## Example 351



giving a pleasant contrast to the two preceding movements.

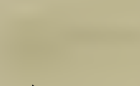
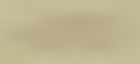
Arnold Bax (b. 1883) is classed among the composers to whom the so-called British Renaissance is due. The stages of development in Bax's style are:

first, a period when the over-luxuriant growth of harmonic decoration constantly threatened to obscure the structure and present the appearance of diffuseness; then a phase when the harmonic decoration, whilst retaining and even increasing its complexity, was subordinated to polyphonic interest, and the underlying clarity of conception now became more apparent; and finally, a new tendency toward compression and directness.<sup>1</sup>

His Sonata for pianoforte and violin in E major, composed the original version in 1910. In its published form the third movement dates entirely from 1915 and the second from 1920. In spite of the diversity in date, the sonata is a homogenous work. It is cyclical in form. The opening theme -

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<sup>1</sup>cf. Cobbett, W. W., op. cit., Vol. I, p. 67.



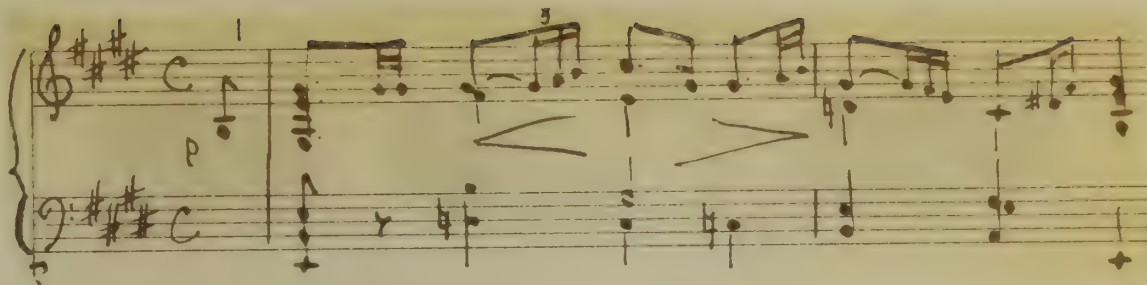
...the ... of the ...  
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... the ... of the ...  
... the ... of the ...



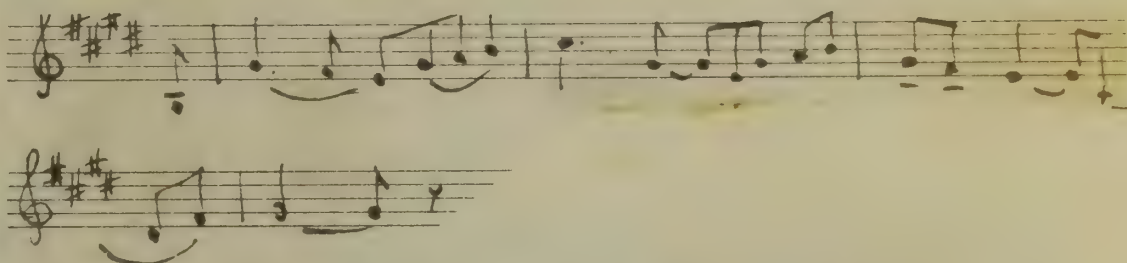
... the ... of the ...  
... the ... of the ...  
... the ... of the ...  
... the ... of the ...  
... the ... of the ...  
... the ... of the ...

Example 352



appears somewhat modified as the principal subject of the third movement -

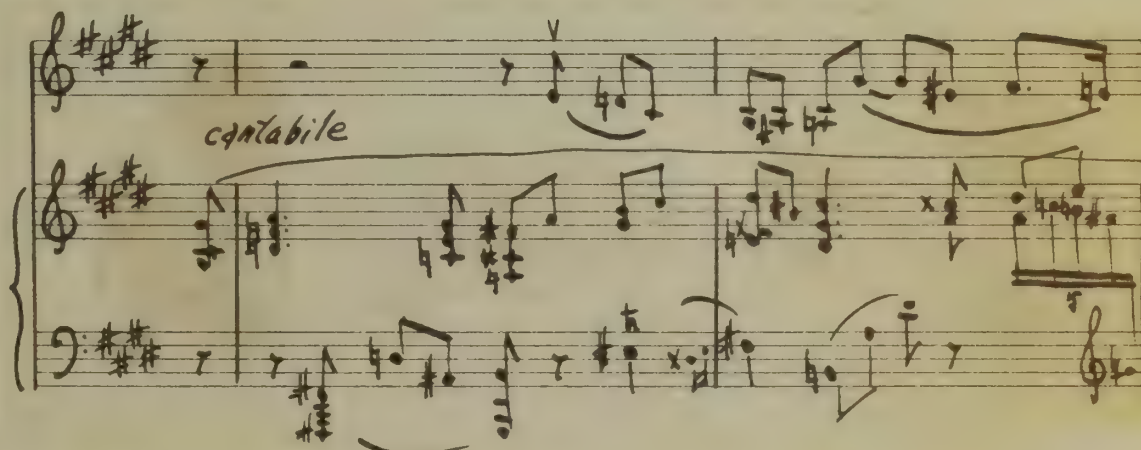
Example 353



and is also quoted at the end of the middle section. This work shows a harmonically complex style which is subordinate to polyphonic interest.

Bax avoids textual repetition for his ideas, even when used again, generate new figuration. The following from the third movement -

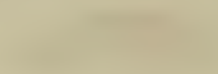
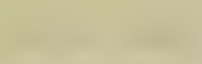
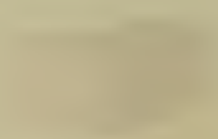
Example 354



is characteristic of the composer's later style.

Bax's second Sonata (1915) is a cyclical work in four movements, played without a break. The subject which forms the idée fixe is common





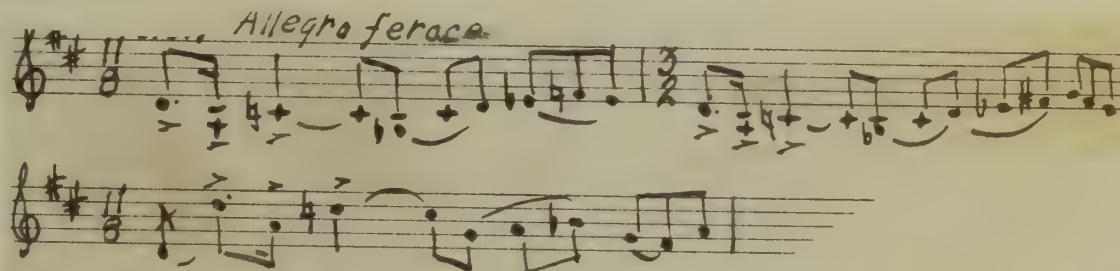
to the first and fourth movements, and occurs between the second and third:

Example 355



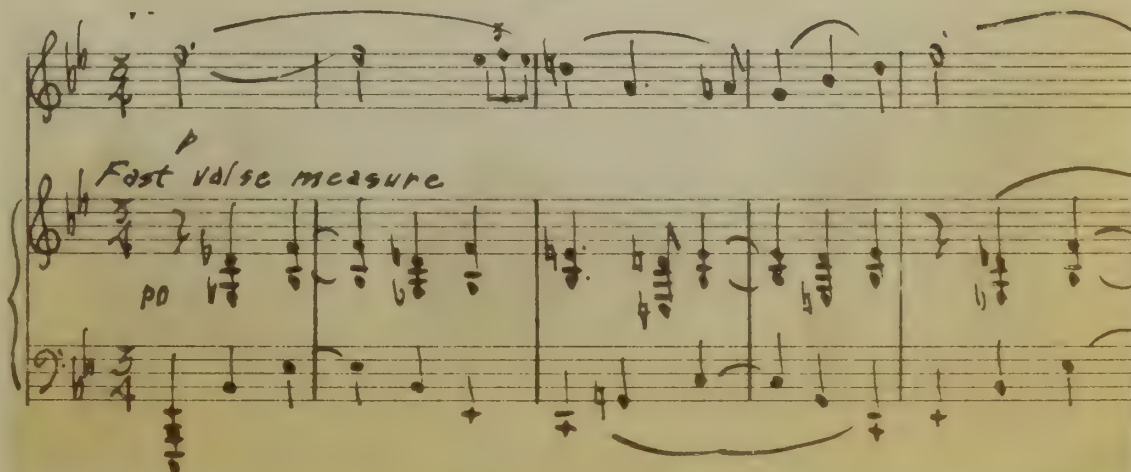
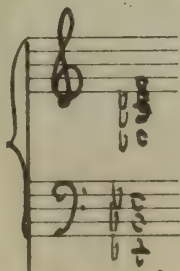
It is later developed as:

Example 356



The second movement described as The Grey Dancer in the Twilight gives a danse macabre effect. It is a waltz and all of the themes are based on the same chord:

Example 357



THE HISTORY OF THE

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CHARLES

THE



The entire sonata has the character of an elegy.

The Sonata for Piano and Violin by John Knowles Paine<sup>1</sup> (1839-1906) is an unpublished work. The original manuscript is contained in the Houghton Library of Harvard University. Paine received thorough musical training at the Hochschule fur Musik in Berlin and served for twenty years as professor of music at Harvard University. His Sonata is, on the whole, in academic style. The form is conventional. The first movement, *Allegro appassionato*, is in sonata-allegro form with the following principal theme:

Example 358

<sup>1</sup>Cf. Howe, M. A. DeW., John Knowles Paine in the "Musical Quarterly" (July, 1939), New York: G. Schirmer, Inc..



THE HISTORY OF THE  
CITY OF LONDON

FROM THE FOUNDATION OF THE CITY  
TO THE PRESENT TIME  
BY  
JOHN STOW  
ESQ.  
OF THE MIDDLE TEMPLE  
IN THE FIRST PART OF THE  
SEVENTEENTH CENTURY  
BY  
JOHN STOW  
ESQ.  
OF THE MIDDLE TEMPLE  
IN THE FIRST PART OF THE  
SEVENTEENTH CENTURY

THE SECOND PART



Printed by J. Stow, at the Sign of the Anchor, in St. Dunstons Church-yard, near St. Dunstons Church, in the City of London.

Paine frequently resorts to tremolo figuration in the violin -

Example 359



and stepwise octave skips in sixteenth notes in the piano. The following is the subsidiary theme:

Example 360



The texture in this movement largely is homophonic but intensity of expression is obtained by a skilled use of harmony and rhythm. There is much passage work for both instruments.

A more inspired piece is the second movement, *Larghetto e teneramente*, in three-part song form. The piano right hand plays a counter-melody to the principal theme, played by the violin:

Example 361

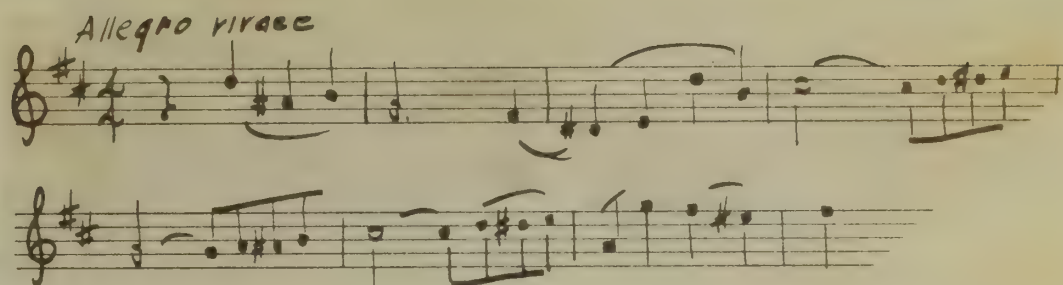


This counter-melody is developed in the second section and is also used to form the coda.



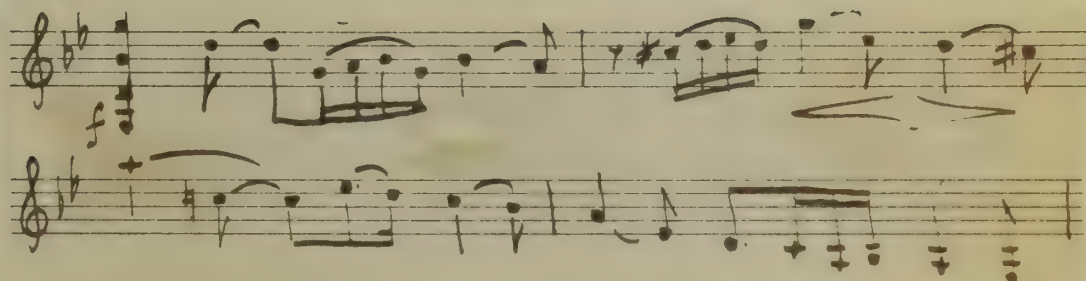
The Allegro vivace finale, in sonata-allegro form, maintains vigour and interest in the frequent exchange of motives by the instruments. The following quotation is the principal theme of the movement:

Example 362



Arthur William Foote<sup>1</sup> (born at Salem, Mass. 1853; died, Boston, 1937) represents one of the finest composers of the New England group. His training was obtained at the New England Conservatory of Music under Emery and at Harvard with Paine. Foote's Opus 20 is a Sonata for violin and piano in G minor that is reminiscent of Mendelssohn in its harmonic elegance and refinement. There are four movements. The violin begins the principal theme of the first movement with a G minor chord across the four strings:

Example 363



The second theme is in the relative major key and is of a contrasting character to the appassionato first theme:

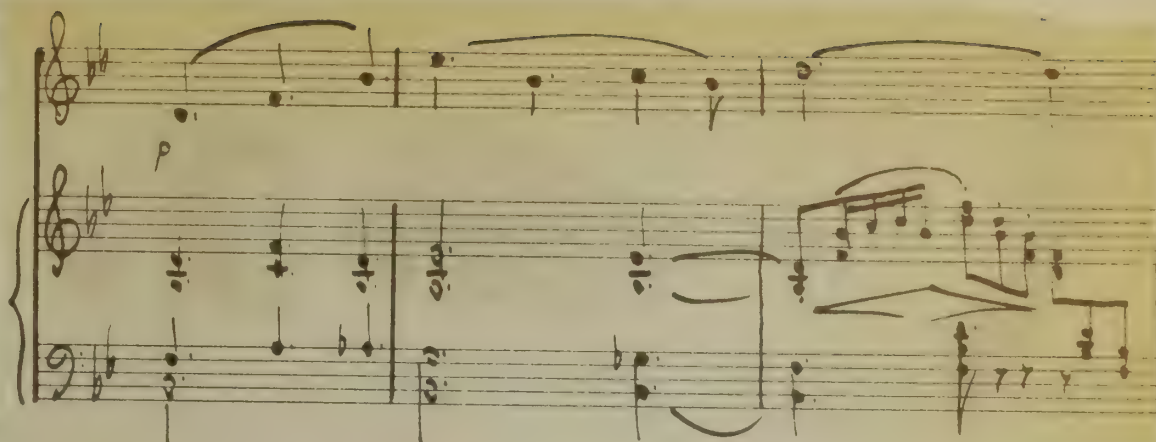
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<sup>1</sup>Cf. Baker, Theodore, op. cit., p. 350.





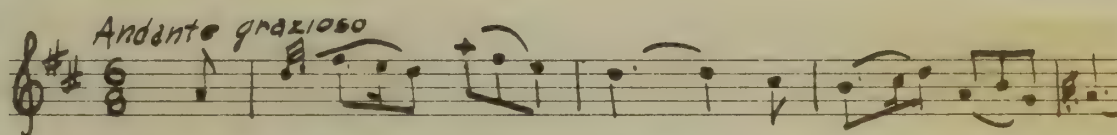
## Example 364



The sixteenth-note figure from the first theme is used as a counter-motive to the second theme. The development section skillfully develops the motives of both themes and the coda is derived from the second theme. Both instruments share in playing important thematic materials.

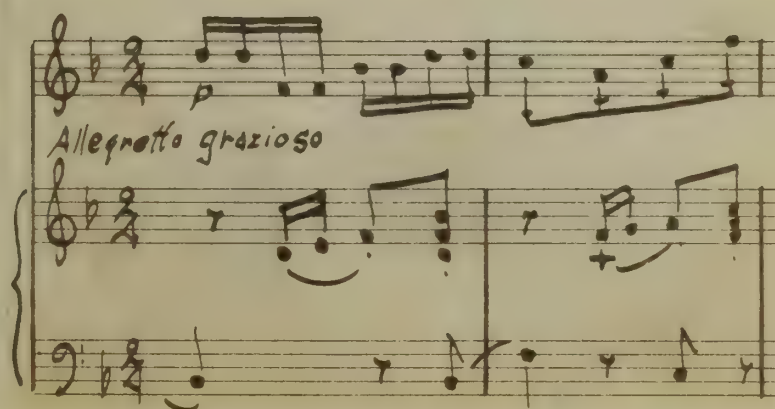
The second movement is in three-part song form but simulates a scherzo. The first section is a Siciliano as the theme illustrates:

## Example 365



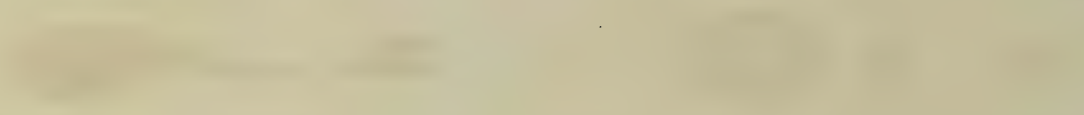
The "trio" section of this movement is in 2/4 time and in B flat major—

## Example 366





... of the ...  
...  
...  
...  
...



...  
...  
...



and is followed by a return to the siciliano first section.

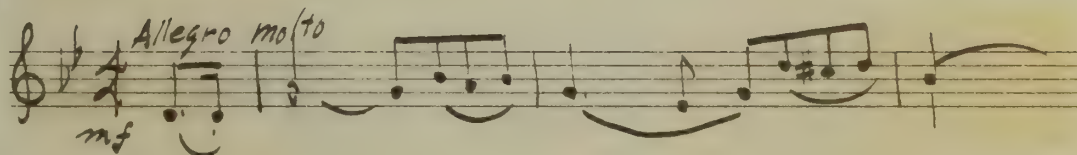
In the adagio (the third movement which is also in three-part song form), the piano accompanies the sombre violin theme in chords and arpeggio figurations:

Example 367



The finale is rondo-like in form but resumes the appassionato character of the first movement. The principal theme

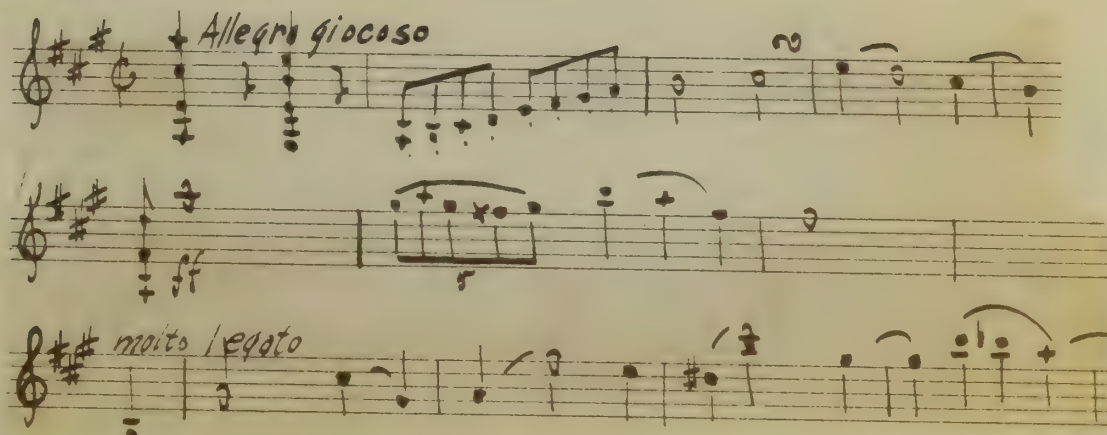
Example 368



is another example of Foote's melodic inventiveness. Brahmsian influence is noticeable in the G major coda which closes the movement quietly over a tonic pedal point.

The first Opus of Frederick Shepherd Converse<sup>1</sup> (born in Newton, Mass. 1871; died, 1940) is a Sonata for violin and piano. He took the music courses at Harvard under Paine and graduated in 1893, at which time this sonata was performed. In its themes -

Example 369



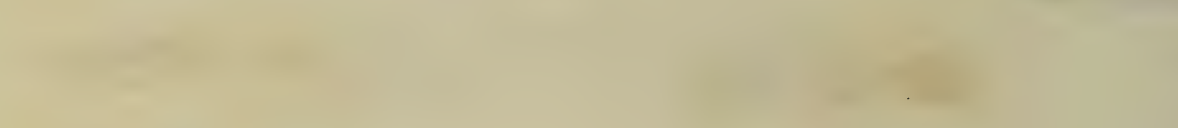
<sup>1</sup>Cf. Howard, John T., Our Contemporary Composers, New York: Thos. Crowell, 1941, pp. 53-56.



...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...

and in the sequential treatment in the development section, this movement suggests Wagnerian influence. The recapitulation of this movement, which is in sonata-allegro form, is not a literal repetition of the exposition. The principal theme serves as a transition to the coda (*più mosso*).

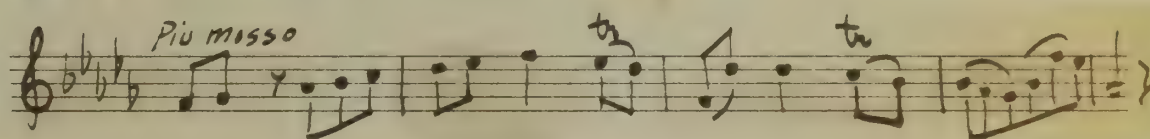
The second movement is a Romanze in three-part form. The first and third sections are almost identical, having the following theme:

Example 370



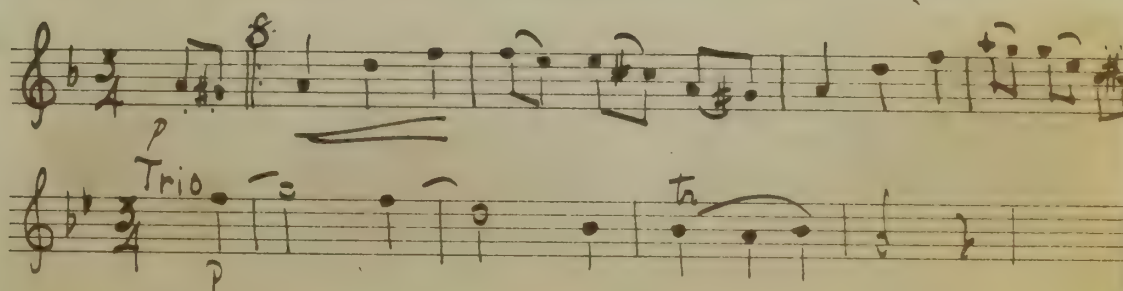
The middle section in D flat major presents a new theme:

Example 371



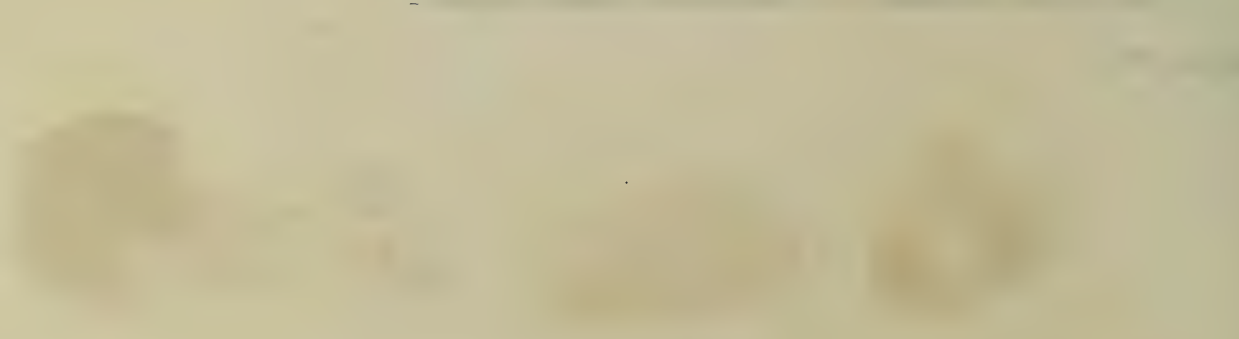
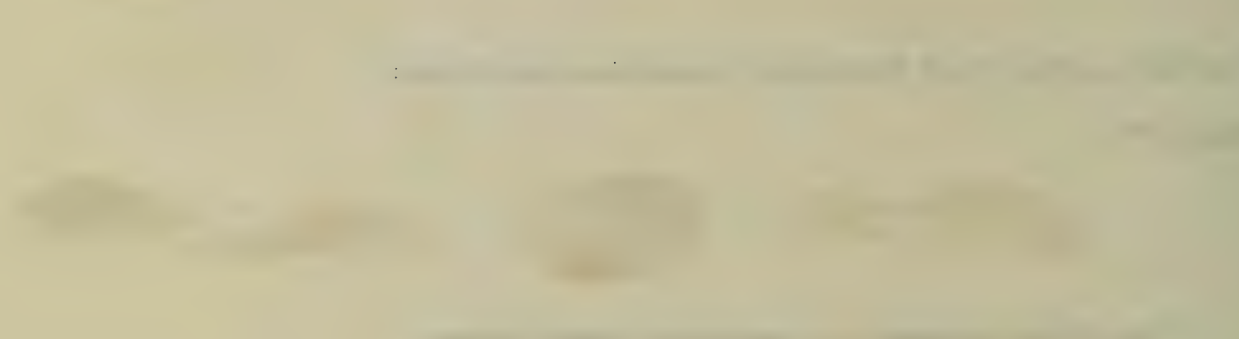
The third movement is a menuetto whose themes -

Example 372



are classical in feeling.

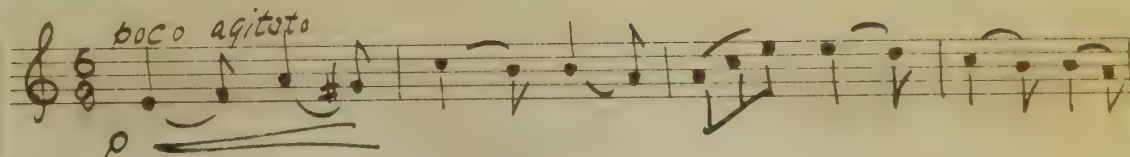
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...



...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...  
...the ... of the ...

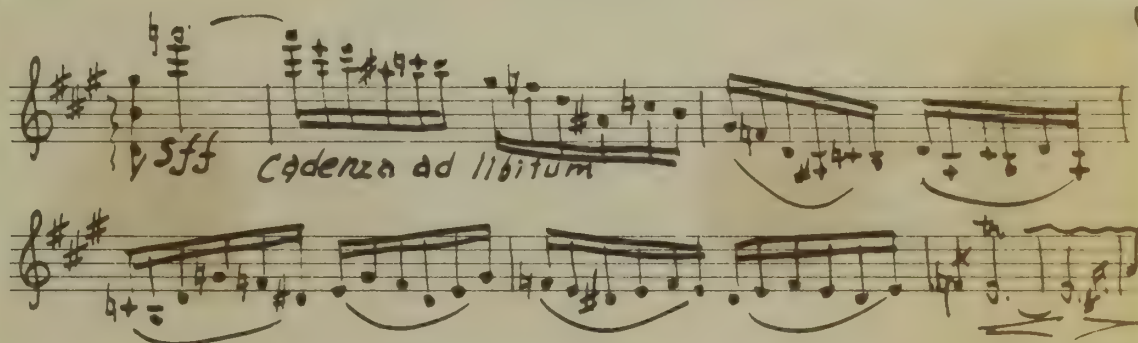
The finale, *poco agitato*, is in rondo-sonata form with the following principal gigue-like theme:

Example 373



A violin cadenza -

Example 374



serves as a transition to a return of the rondo theme. The presto portion of the coda discards the triplet gigue rhythm to close the movement brilliantly in 2/4 meter.

Mrs. H. H. A. Beach (Amy Marcy Cheney) was born in Henniker, New Hampshire, 1867 and died in 1944. Her training in pianoforte and composition was obtained in Boston. Among her many compositions is a Sonata for violin and pianoforte in A minor, Opus 34, composed in 1896 and published in 1899. The work is in four movements and reveals genuine creative power. The style is romantic. It opens with an Allegro moderato movement in sonata-allegro form and has three themes. The first is quiet and pastoral in character:



...the ... of the ...

...the ... of the ...

...the ... of the ...



...the ... of the ...

...the ... of the ...



...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

...the ... of the ...

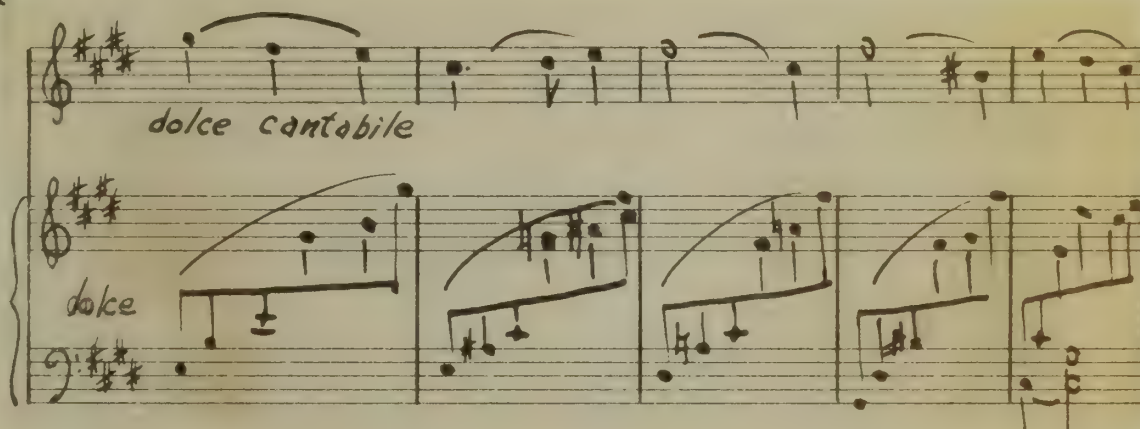
...the ... of the ...

## Example 375



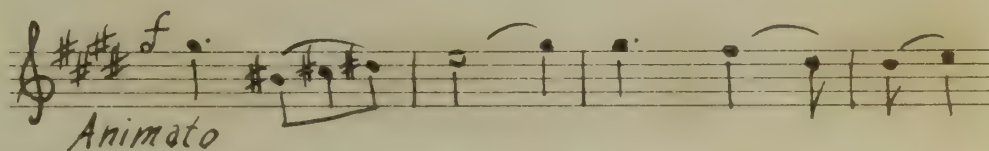
The following are the second -

## Example 376



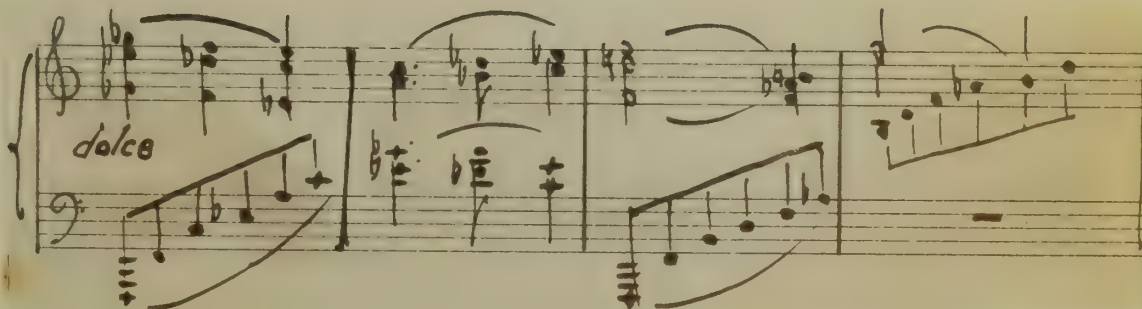
and third themes:

## Example 377



There are passages which show Brahmsian influence.

## Example 378



1800



*Amphispiza bilineata*  
1800



*Amphispiza bilineata*  
1800



*Amphispiza bilineata*  
1800



The second movement, *molto vivace*, is a brisk scherzo -

Example 379



which has contrapuntal interest in the dialogue of energetic motives.

The trio, *più lento*, contrasts the scherzo proper. Here the piano is given the greater share of melodic interest:

Example 380

The third movement, *Largo con dolore*, is in three-part song form.

Its style is Brahmsian. The texture is heavy throughout, but a proper balance between the instruments is consistently maintained. The E minor theme of the first section is played first by the piano before being taken up by the violin:

Example 381



THE HISTORY OF THE



OF THE

REIGN OF

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EMPEROR



BY

A

PERSON

OF

THE

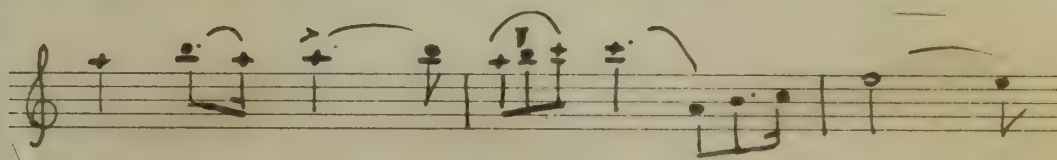
EMPEROR



The second section, which becomes impassioned, develops the motive in the second measure of the theme quoted above. This section contains much polyphonic as well as harmonic and rhythmic interest. The violin plays passages in thirds and sixths. In the third section the violin plays a counter-melody over the principal theme, played by the piano. A coda based on the opening motive brings the movement to a quiet close.

The finale, *allegro con fuoco*, is an energetic movement in sonata-allegro form. A brilliant twelve-measure introduction, which begins in B minor, is heard before the violin plays the principal theme in A minor:

Example 382



This theme is developed at length and is followed by a return to the introduction which serves as a transition to the second theme, first presented in the piano left hand:

Example 383

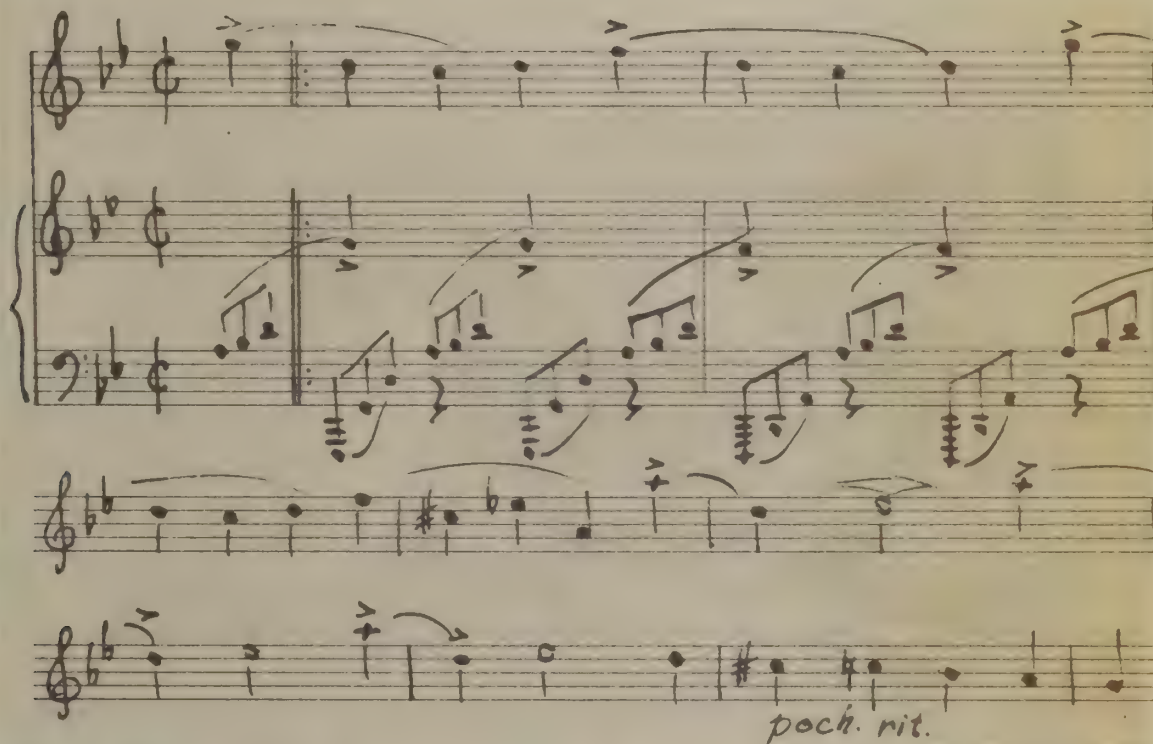


The development section uses dialogue treatment which adds polyphonic interest to the rich and full sounding texture. The coda, *assai animato*, refers to the introduction, giving a brilliant ending to the sonata.



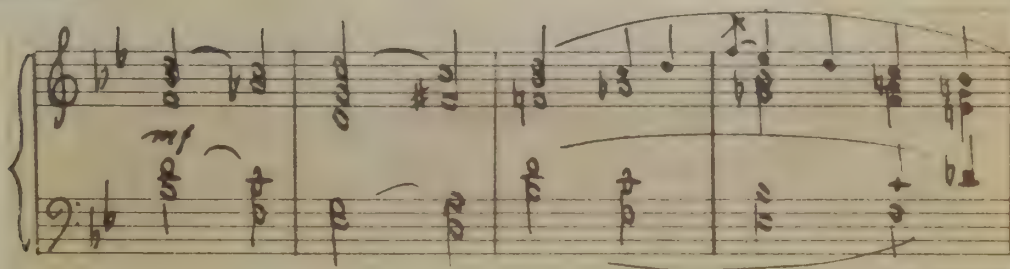
The Violin Sonata of Henry Holden Huss<sup>1</sup> (b. 1862 in Newark, N. J. ) was first published in 1903. It is dedicated to Franz Kneisel, a former concert-master of the Boston Symphony Orchestra. Huss's studies in composition were with Rheinberger and Giehl in Munich. His sonata is a full-sounding work in three movements which shows French as well as German influence. The principal theme, the opening Allegro con brio, movement has an ostinato-like accompaniment:

Example 384



The second theme, -

Example 385



<sup>1</sup>Cf. Baker, Theodore, op. cit., p. 536.



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DEPARTMENT OF THE HISTORY OF ARTS  
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1980



1980

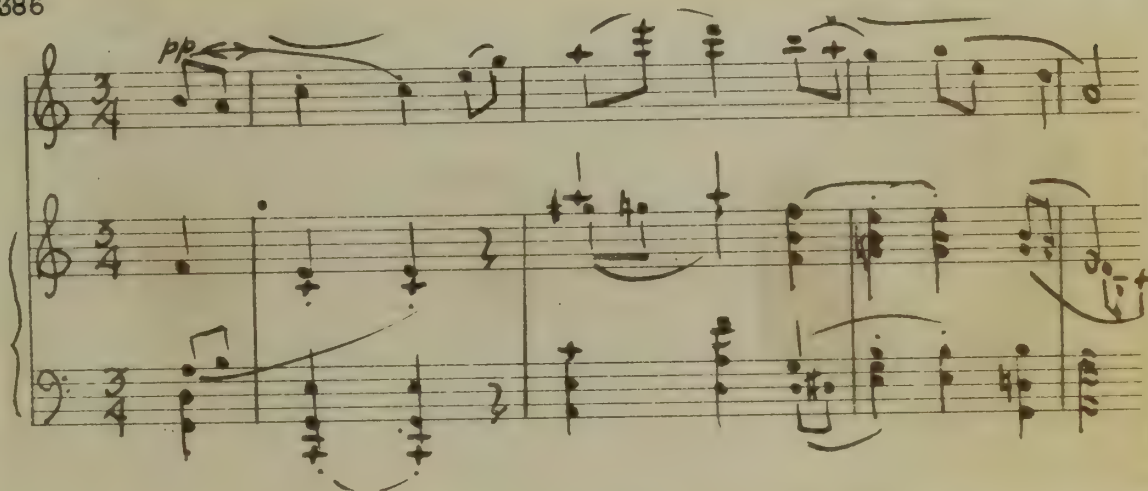
1980

1980

presented first by the piano, is harmonized in the French idiom, making frequent use of direct fifths. The exposition is repeated and the development uses ostinato treatment in the accompaniment. There is a long passage in octaves, high on the violin fingerboard. The recapitulation begins after a three measure grand pause and is unusual in that the first and second themes are heard simultaneously over a low ostinato tremolo in the piano left hand.

The second movement is a combination of a minuet, -

Example 386



and a scherzo:

Example 387



The first of these is the fact that the  
population of the country is increasing  
very rapidly. This is due to a number of  
causes, including a high birth rate and  
a low death rate. The second is the fact  
that the country is becoming more  
industrialized. This is due to the fact  
that the government has been investing  
large amounts of money in the  
development of the country's  
infrastructure.

Dr. [Name]



Dr. [Name]

Dr. [Name]



The movement is in three-part song form in which the scherzo forms the second section.

The finale is a vigorous movement in rondo-sonata form and is decidedly homophonic in texture. After a lengthy introduction the first theme, in G minor, is played by the violin in energetic chords and double stops:

Example 388



The piano is mostly concerned with accompaniment figurations. The composer of this sonata was a skilled technician and was thoroughly acquainted with the important musical idioms of his day.

The influence of Brahms is particularly evident in the Sonata for pianoforte and violin, Opus 5, by Daniel Gregory Mason.<sup>1</sup> He was born in Brookline, Massachusetts in 1873. Among his teachers in music were Paine, Whiting, Chadwick, Goetschius, and later d'Indy. The three movements of this work are of the same style and texture which makes consistent use of polyphony. Consequently there is thematic as well as harmonic and rhythmic interest.

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<sup>1</sup>Cf. Howard, John T., op. cit., pp. 40-45.





The work begins with the principal theme, -

Example 389



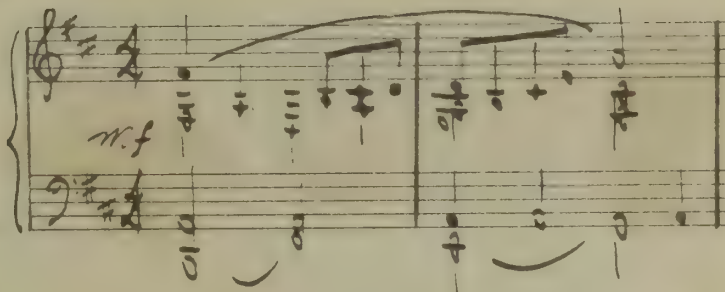
played by the violin and accompanied by Brahmsian piano figurations.

The development section emphasizes the triplet figure from the exposition.

In the recapitulation a piano cadenza is interpolated between the principal and second themes. The coda is based on the principal theme but in G major instead of G minor.

The second movement, *Andante tranquillo, non troppo lento*, is in three-part song form with its first and third sections having the following theme:

Example 390



A more agitated character is attained in the second section, *poco più mosso*, by the use of syncopation and dotted rhythms. Following the third section, which is not a literal restatement of the first there is a coda built entirely over a tonic pedal.

The finale is a vigorous movement, *Allegro vivace*, in rondo-sonata form with the following principal theme:

THE HISTORY OF THE

1700



The first of these three circles is a simple circle. The middle one contains some indistinct markings. The one on the right is also a simple circle.

1700



The first of these three circles is a simple circle. The middle one contains some indistinct markings. The one on the right is also a simple circle.



## Example 391



There are many passages in this movement which are unmistakably Brahmsian in character:

## Example 392



Blair Fairchild<sup>1</sup> (born in Belmont, Mass., 1877 and died in Paris, 1933) studied at Harvard with Paine and Spalding and later with Widor in Paris. His two sonatas for violin and piano were published in 1908 and 1919 respectively. The first Sonata in C minor (no Opus number) shows the influence of Fairchild's teacher Widor and also that of Saint-Saens. A decided melodic gift is discernable in the first -

## Example 393

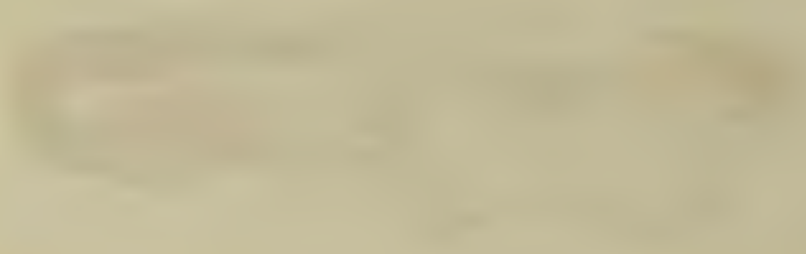


<sup>1</sup>Cf. Baker, Theodore, op. cit., p. 322.





... ..  
... ..  
... ..



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and second themes -

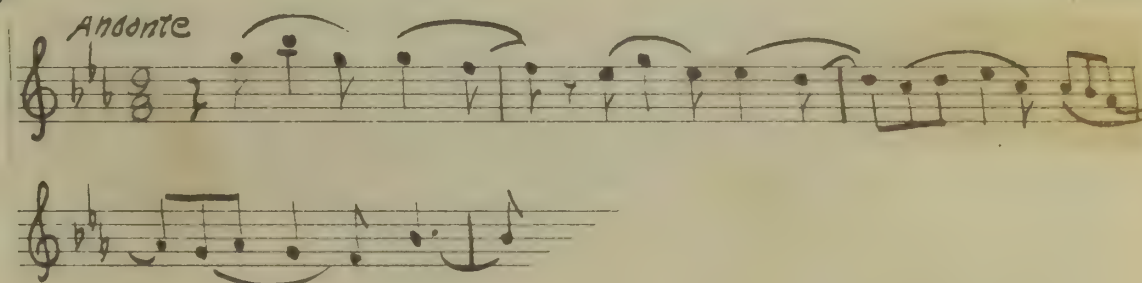
Example 394



of the opening sonata-allegro movement. The texture on the whole is homophonic and the effect of the piece is dramatic.

The second movement, Andante, is a beautiful romance in three-part song form in which the violin plays the melody throughout while the piano accompanies it. The principal melody -

Example 395



is similar to the tender and sentimental melodies frequently heard in nineteenth century French operas.

In place of a scherzo, Fairchild writes a charming barcarolle which has three sections. The first is in A flat major using the following theme. -

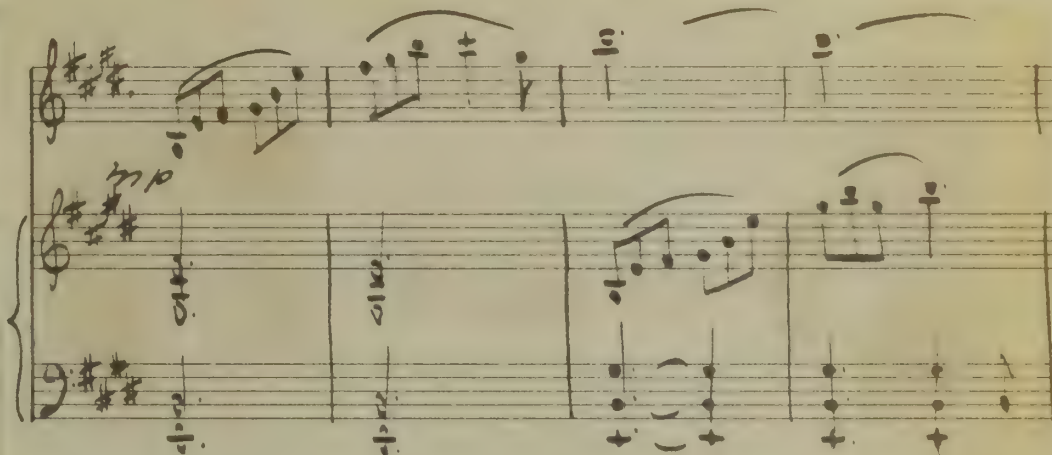


## Example 396



The second is in E major -

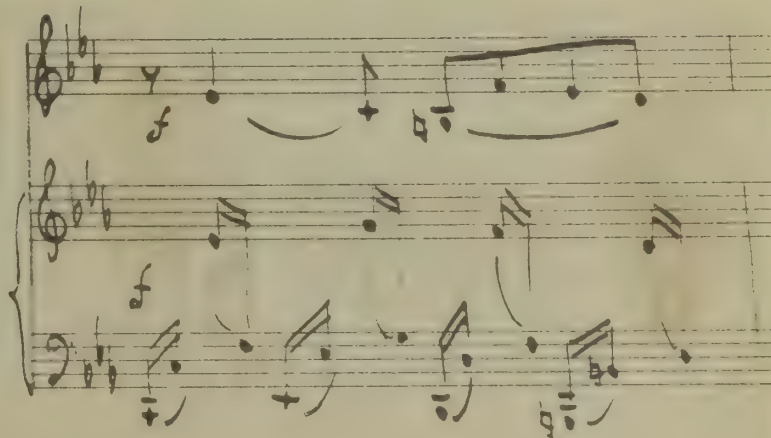
## Example 397



and is followed by a return to the first section which is altered.

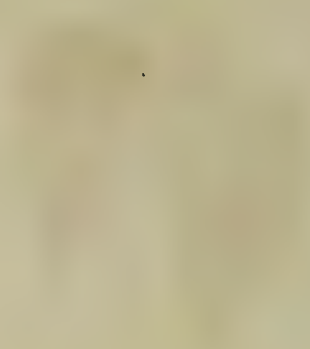
The finale, *allegro agitato*, refers to the dramatic character of the first movement. The restatement of the principal motive -

## Example 398



after each contrasting section defines the form of this movement as being a rondo-sonata.





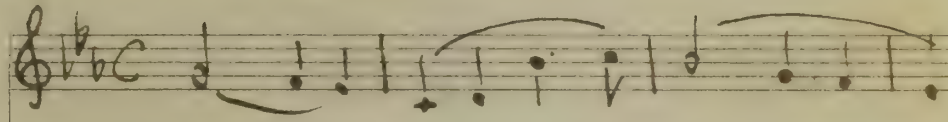
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Faint, illegible text, possibly a title or description, spanning the width of the page.

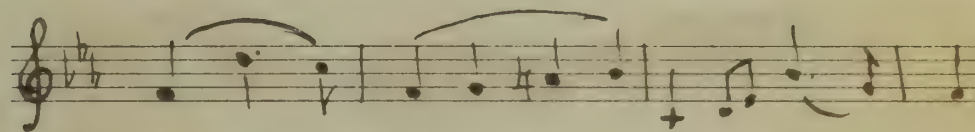
Eric De Lamarter<sup>1</sup> (born 1880 in Lansing, Michigan) composed a Sonata for violin and piano in three movements. The work is dedicated to Ossip Gabrilowitsch and Theodore Spiering. The first movement is in conventional sonata-allegro form. Its principal theme in E flat major -

Example 399



is lyric. The piano accompanies it in figured chords. The first statement of the second theme is also played by the violin:

Example 400



The second movement, which has a pastoral mood from beginning to end, is a large three-part song form with the middle part formed by three interesting intermezzi. The principal theme sounds French in character:

Example 401

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<sup>1</sup>Cf. Thompson, Oscar, *op. cit.*, p. 430.

1870  
The first of the year was a very successful one for the  
company. The sales were very large and the profits were  
very high. The company was very successful in all its  
operations.

The second of the year was also a very successful one for the  
company. The sales were very large and the profits were  
very high. The company was very successful in all its  
operations.

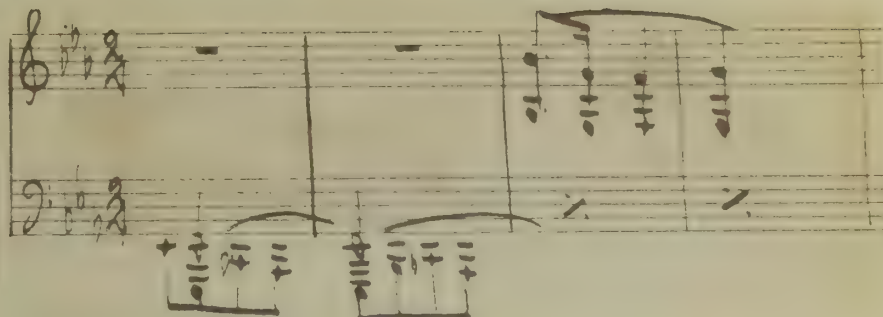
The third of the year was also a very successful one for the  
company. The sales were very large and the profits were  
very high. The company was very successful in all its  
operations.

The fourth of the year was also a very successful one for the  
company. The sales were very large and the profits were  
very high. The company was very successful in all its  
operations.

The fifth of the year was also a very successful one for the  
company. The sales were very large and the profits were  
very high. The company was very successful in all its  
operations.

Because of its contrapuntal style the finale, a rondo-sonata movement, is the more interesting of the three movements. The opening motive, stated over a basso ostinato figure, predominates in this movement which frequently uses ostinato treatment.

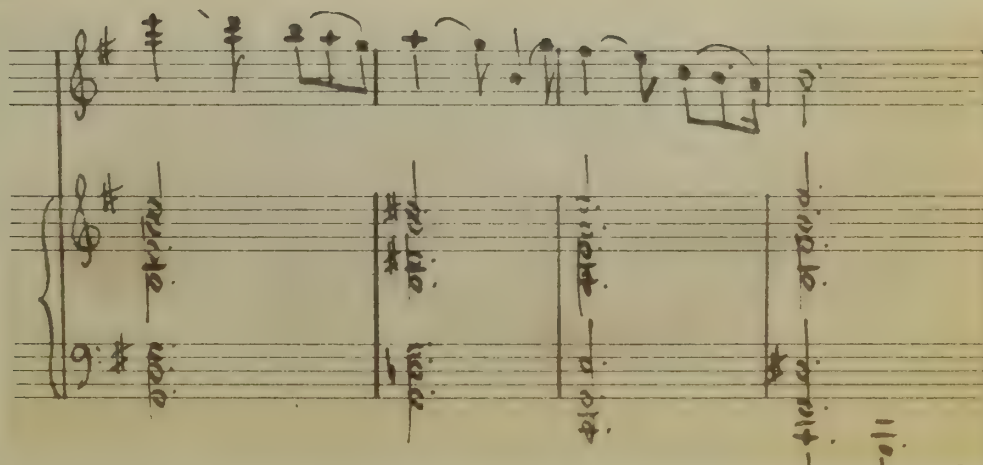
Example 402



In its harmony and rhythm this work shows the influence of Franck.

John Alden Carpenter<sup>1</sup> was born in Chicago in 1876 and entered Harvard in 1893, studying under John Knowles Paine. For several months of the year of 1895 he studied with Elgar in Rome and in the following year was instructed by Bernard Ziehn, to whom Carpenter dedicated his Sonata for violin and piano in G major (1913). The first movement of this work, *Larghetto*, is in abbreviated sonata-allegro form with a simple development section. There is a four-measure thematic introduction to the following first theme -

Example 403



<sup>1</sup>Cf. Reis, Claire, Composers in America, New York: Macmillan Co., 1938, p. 55.



The first of these is the fact that the  
population of the country is increasing  
at a rapid rate, and this is due to  
the fact that the country is fertile  
and the people are industrious.



The second of these is the fact that the  
country is fertile and the people are  
industrious, and this is due to the  
fact that the country is fertile and  
the people are industrious. The third  
of these is the fact that the country  
is fertile and the people are industrious,  
and this is due to the fact that the  
country is fertile and the people are  
industrious. The fourth of these is  
the fact that the country is fertile and  
the people are industrious, and this  
is due to the fact that the country  
is fertile and the people are industrious.



which is pastoral in mood. The tonality is somewhat ambiguous.

The second theme -

Example 404



is derived from the first theme. There are passages in this movement which are reminiscent of César Franck. The development section consists of only eight measures which is followed by the principal theme, taken by the piano. The recapitulation is not literal.

The second movement, Allegro, is a rondo with various intermezzi.

The rondo theme is march like:

Example 405

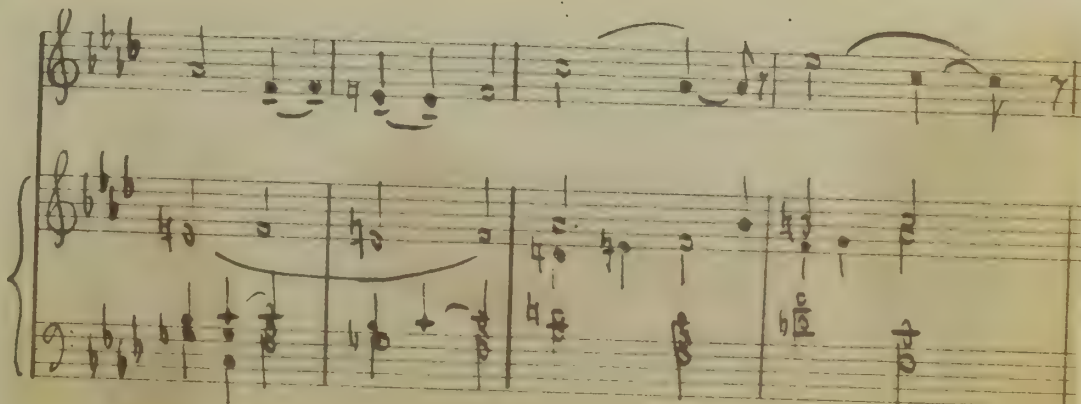


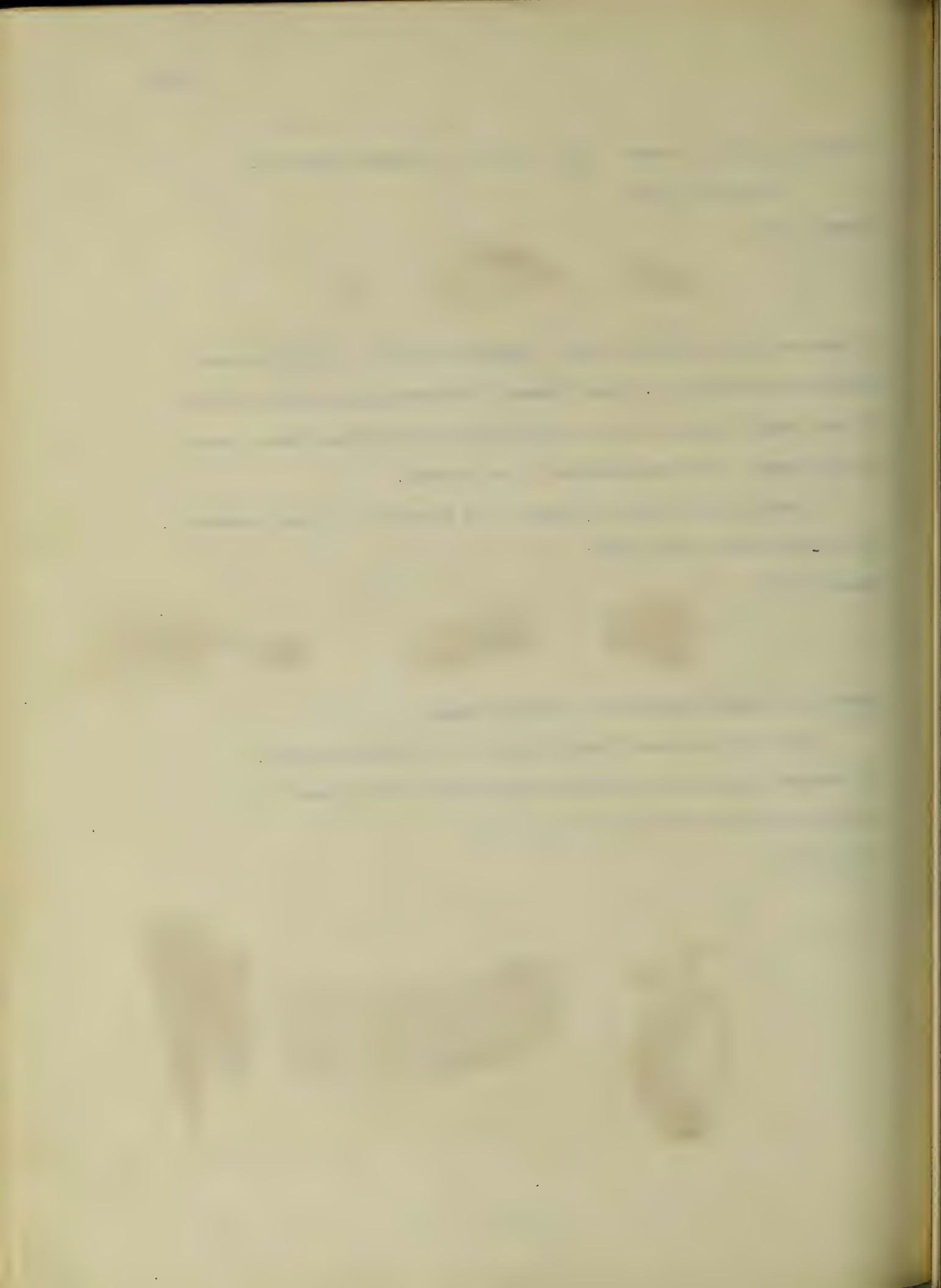
There is not much complication in this movement.

The third movement, Largo mistico is in three-part form.

Its texture is harmonic rather than polyphonic and the theme of its first section shows the influence of Grieg:

Example 406





The finale, *presto giocoso*, shows that the composer was influenced by cyclical treatment since his themes bear close relationship to those heard in the three preceding movements. The influence of Franck as well as Grieg is perceptible in this movement.

While the sonatas of English and American composers show definite influence of the German masters, English works reveal a more independent and sometimes a highly personal style. The sonatas by Elgar and Ireland are exemplary of this statement. Scott, however, uses a style which is a composite of Richard Strauss and Debussy. Scott and Bax use cyclical treatment. Ashton<sup>1</sup> writes almost entirely in the Brahms idiom which is far and away the dominant influence on American composers. Some Wagnerian influence is detectable in the sonatas by Paine and Converse. Fairchild, De Lamarter and Carpenter, who wrote their works after 1900, are influenced by César Franck and Debussy.

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<sup>1</sup>Ashton restates the principal theme of the first movement of his sonata in the subdominant instead of the tonic key.





## PART II

### THE FRENCH ORBIT



## CHAPTER VII

## THE FRENCH COMPOSERS

As a counter-part to the great importance of the German school in the nineteenth and early twentieth centuries there was the French school which was given impetus chiefly by the ideals and teachings of César Franck, Camille Saint-Saëns and Édouard Lalo. Franck developed the principle of cyclical treatment which had already been used to some extent by Beethoven and Franz Liszt. This cyclic idea also found soil suitable for its growth in the works of other French composers. The numerous French chamber music societies and French artists advanced interest in chamber music to an exceedingly high degree, and the sonata for violin and piano was one of the chamber music forms which shared in this flourishing movement.

César Franck's (1822-1890) Sonata<sup>1</sup> in A major is perhaps the most remarkable composition framed within the cyclic treatment. The first movement, Allegro ben moderato, is in shortened sonata-allegro form. There is no development section. The exposition consists of a principal, subsidiary and closing theme. The recapitulation uses the principal and subsidiary themes and a coda replaces the closing theme. The motive -

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<sup>1</sup>Cf. Leichtentritt, Hugo, Musikalische Formenlehre, 3rd edition, Leipzig, Breitkopf & Härtel, 1927, pp. 358-364.

Cf. also D'Indy, Vincent, "César Franck" in Cobbett's Cyclopedic Survey of Chamber Music, Vol. I, pp. 424-426.





Example 407

is the germ out of which the entire principal theme is formed.

The subsidiary theme, -

Example 408

though used as an independent structure, is derived from measures 23 and 24 of the principal section:

Example 409

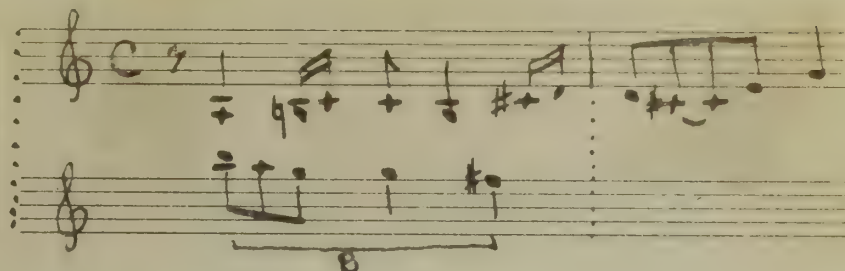
The final section, measures 46-61, refers to motive A. The recapitulation with the usual variants is followed by the coda which also refers to motive A.

It is a peculiarity of this sonata that the several movements are not only developed from the same fundamental motives but that they are related by the freely added counter melodies. Thus, the second movement, in sonata-allegro form, gets its principal motive from theme B



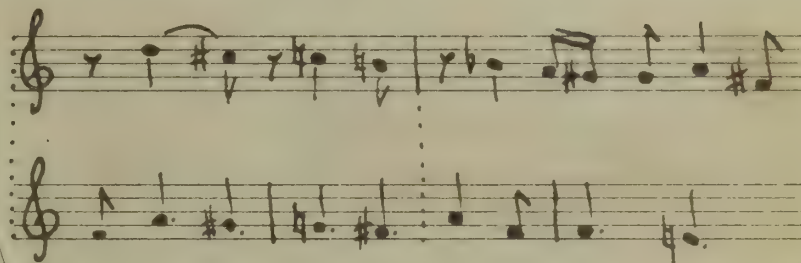
and the second part of its theme from the six last measures of the first movement. Compare the second movement principal theme with the first movement theme B, -

Example 410



repeated twice on c sharp and e and followed by a conclusion:

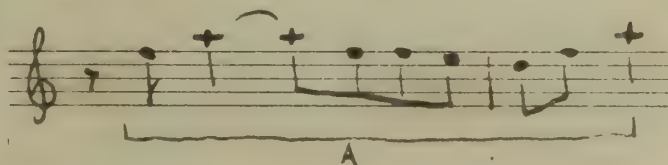
Example 411



A subsidiary motive of the first movement is thus important for the principal theme of the second movement.

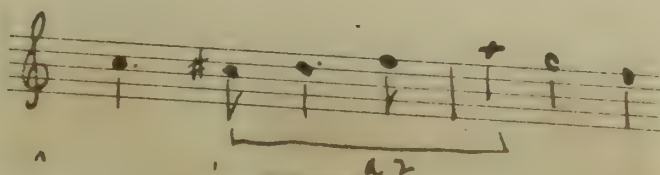
The subsidiary theme of the second movement is derived from motive A of the first movement:

Example 412



In its continuation -

Example 413





The following table shows the results of the experiments made with the various specimens of the same material, and the same apparatus, under the same conditions, as those mentioned in the preceding table.

Specimen	Weight of specimen	Weight of gas evolved	Time of experiment
1	1.0000	0.0000	10.00
2	1.0000	0.0000	10.00
3	1.0000	0.0000	10.00
4	1.0000	0.0000	10.00
5	1.0000	0.0000	10.00

The results of the experiments made with the various specimens of the same material, and the same apparatus, under the same conditions, as those mentioned in the preceding table, are given in the following table.

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3	1.0000	0.0000	10.00
4	1.0000	0.0000	10.00
5	1.0000	0.0000	10.00

The results of the experiments made with the various specimens of the same material, and the same apparatus, under the same conditions, as those mentioned in the preceding table, are given in the following table.

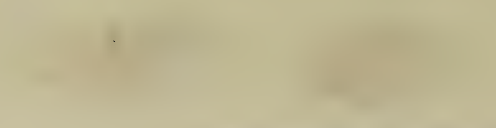
Specimen	Weight of specimen	Weight of gas evolved	Time of experiment
1	1.0000	0.0000	10.00
2	1.0000	0.0000	10.00
3	1.0000	0.0000	10.00
4	1.0000	0.0000	10.00
5	1.0000	0.0000	10.00

The results of the experiments made with the various specimens of the same material, and the same apparatus, under the same conditions, as those mentioned in the preceding table, are given in the following table.

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2	1.0000	0.0000	10.00
3	1.0000	0.0000	10.00
4	1.0000	0.0000	10.00
5	1.0000	0.0000	10.00

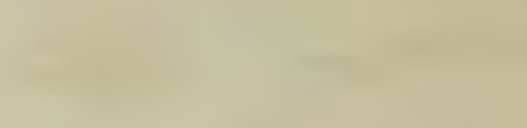


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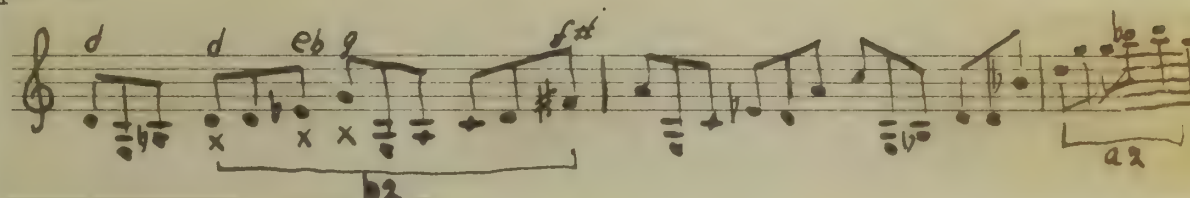
...

...



directly connected with motive b2 of the preceding movement. After four measures the violin enters with a phrase which is thematically important to the progress of the piece. This phrase contains a hidden relation to b2 and also, at its close, to the motive a2:

Example 417



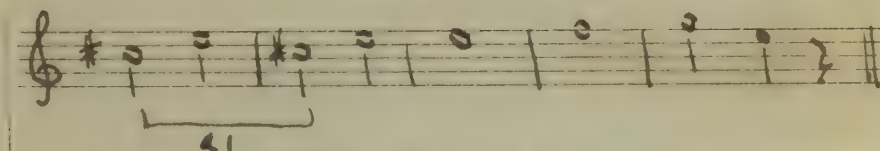
Motive A becomes distinctly clear in the next two entries of the piano, measures 11 and 14, -

Example 418



containing the characteristic leap of a third. Also a similar relation is seen in the phrase, beginning measure 17, directly following the parallel measures 13 and 16.

Example 419



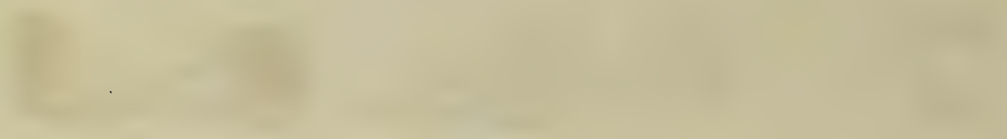
There follows a repetition of the first ten measures of the piece transposed to the dominant, D minor. Immediately afterward the second part enters, measures 32-52, at first dominated by a figuration of the violin built around the motive a2:



The first of these is the fact that the  
... of the ... of the ...  
... of the ... of the ...  
... of the ... of the ...



The second of these is the fact that the  
... of the ... of the ...  
... of the ... of the ...



The third of these is the fact that the  
... of the ... of the ...  
... of the ... of the ...



The fourth of these is the fact that the  
... of the ... of the ...  
... of the ... of the ...

## Example 420



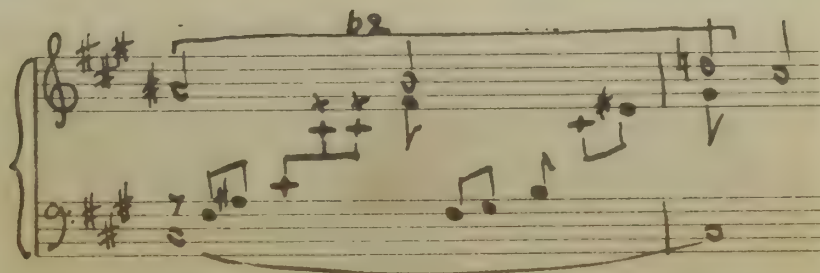
The fortissimo is prepared by a new third entry of the beginning phrase c. The climax occurs at the phrase composed of motive a2 and a variant of b2.

## Example 421



This phrase is repeated three times in various keys. Part three, measures 53-17, follows this passionate eruption. It begins with a strong contrast effect, pianissimo and calm, as opposed to the preceding excited fortissimo. The connection with what precedes is made by the beginning which consists of double and triple augmentation of motive b2 from the close of the second part. Then the piano takes up the phrase d from the first part, measures 8 and 29:

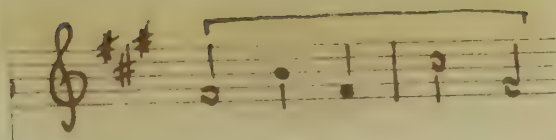
## Example 422



A few measures later (measure 59) the last motive enters which is important to the structure of the sonata:



## Example 423



This phrase is really a variant of motive c. There is the beginning of a climax in its continuation which again shows an interesting relation of the principal and secondary motives. Measures 71-79 are constructed, in the bass, on a new variant of the four-note motive  $b_2$  (now on the notes f sharp, c sharp, a, g sharp). To this is added, in the violin part, a phrase from the second movement (measures 135-136) which has been used there as a secondary counterpoint against motive  $b_1$ . Once again a subsidiary motive of one movement is transformed to a principal motive of another movement. Compare the phrase from the second movement -

## Example 424



with the following third movement phrase:



1870

1. The first part of the book is devoted to a general history of the world, from the beginning of time to the present day. It is written in a simple and clear style, and is intended for the use of the young.

2. The second part of the book is devoted to a history of the United States, from the first settlement to the present day. It is written in a simple and clear style, and is intended for the use of the young.

3. The third part of the book is devoted to a history of the world, from the beginning of time to the present day. It is written in a simple and clear style, and is intended for the use of the young.

4. The fourth part of the book is devoted to a history of the United States, from the first settlement to the present day. It is written in a simple and clear style, and is intended for the use of the young.

5. The fifth part of the book is devoted to a history of the world, from the beginning of time to the present day. It is written in a simple and clear style, and is intended for the use of the young.

6. The sixth part of the book is devoted to a history of the United States, from the first settlement to the present day. It is written in a simple and clear style, and is intended for the use of the young.

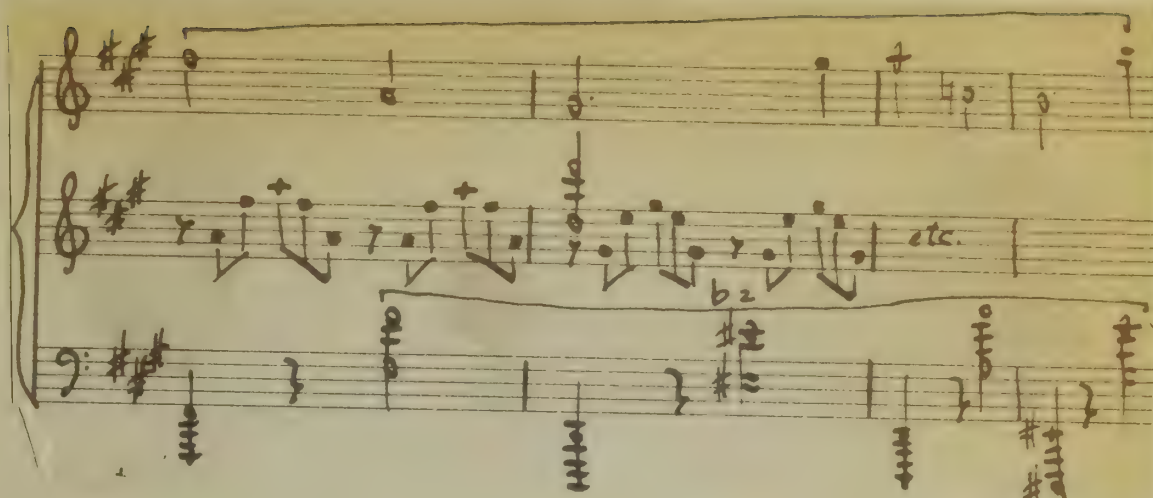
7. The seventh part of the book is devoted to a history of the world, from the beginning of time to the present day. It is written in a simple and clear style, and is intended for the use of the young.

8. The eighth part of the book is devoted to a history of the United States, from the first settlement to the present day. It is written in a simple and clear style, and is intended for the use of the young.

9. The ninth part of the book is devoted to a history of the world, from the beginning of time to the present day. It is written in a simple and clear style, and is intended for the use of the young.

10. The tenth part of the book is devoted to a history of the United States, from the first settlement to the present day. It is written in a simple and clear style, and is intended for the use of the young.

## Example 425



The different motives follow each other in the thematic triplet accompaniment - first motive f (measures 81-92), then motive A (measures 93-100) and finally motive g reaching the strongest outburst in *fff* (measures 101-110). This is followed by a seven measure coda, *Molto lento e mesto*, referring to measure 17. The last three measures of the violin part hints to the finale. The entire movement cannot be considered as a definite formal structure. It is a fantasy.

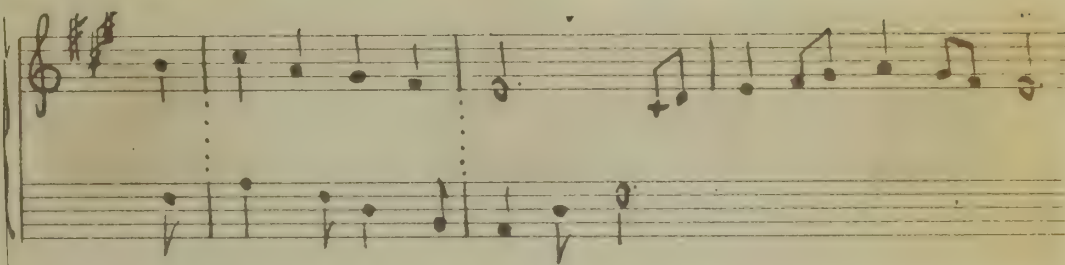
The Finale, *Allegretto poco mosso*, is original and interesting in its form. It is a canon with free interludes interpolated. Measures 1-37 is a canon between the piano and violin in A major. Measures 38-78 comprise the first interlude based on motive f of the preceding movement and returns to the canon theme. The second section works out the canon in E major in measures 78-99, followed by a second interlude on motive a<sup>1</sup>. In place of the expected canon theme there enters measures 99-103, an intermezzo which is dramatic in character. This is executed in dialogue between a fragment of the canon theme and the episode g of the third movement in the distant tonalities a flat minor, d sharp minor, b flat minor and f minor. This culminates in



C major on motive f from the third movement against the descending bass octaves. A return to the third canon section in A major follows, measures 184-236. Measures 236-243 form the coda.

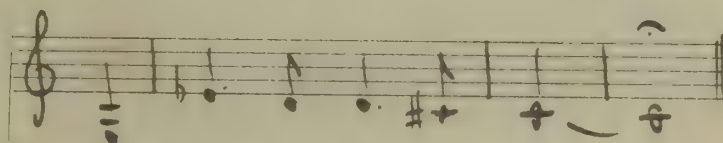
The canon theme, -

Example 426



a variant of A, is an answer to the concluding theme of the recitative:

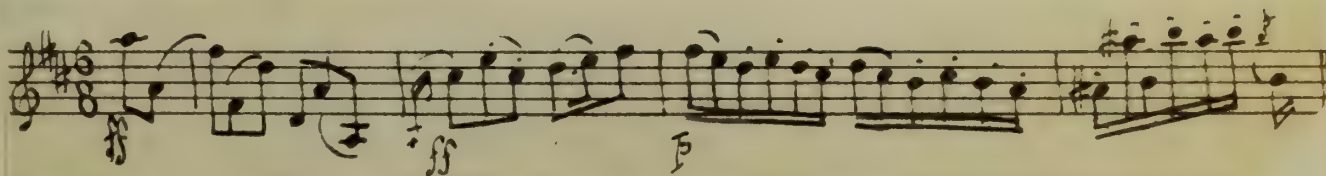
Example 427



Édouard Lalo (1823-1892) was born at Lille of Spanish parents. Together with Saint-Saëns, Bizet and Chabrier he participated in the revolt against German (Wagner) domination in France. He has been described as the Mozart of France.<sup>1</sup> It is for his Symphonie espagnole and his opera Roi d'Y's that he is remembered today.

His Sonata pour Piano et Violon, Opus 12, is a clear, well-written work in the classical style. Its first movement themes -

Example 428



<sup>1</sup>Cobbett, W. W., op. cit., Vol. II, p. 88.



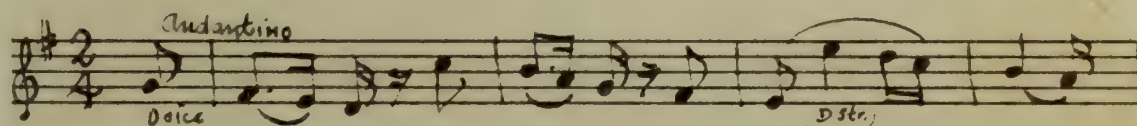


## Example 429



are melodious, popular, and suggestive of Haydn. Some canonic imitation is met with in the development and the recapitulation is without singular incident, except that the second theme is more expanded than in the recapitulation. The Variations (four, with a coda treated as a variation) on an eighteenth century theme -

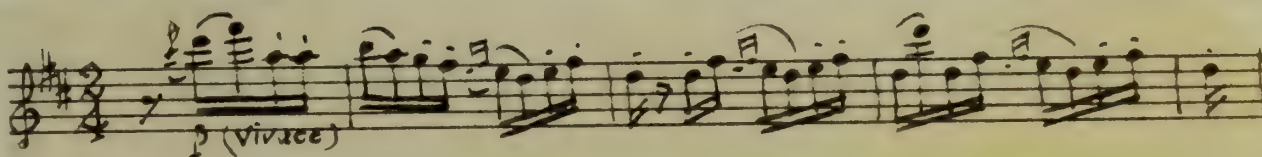
## Example 430



are "school" variations similar to those in Beethoven's early period. Each variation has a rhythmical motive that it develops.

## The Rondo -

## Example 431



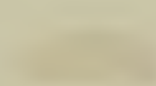
is epigrammatic. Its episode theme -

## Example 432

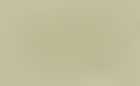
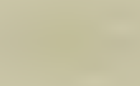
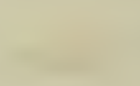
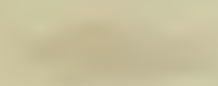




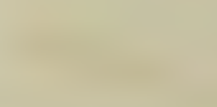
...the ... of ...  
...the ... of ...  
...the ... of ...  
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...the ... of ...



...the ... of ...  
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...the ... of ...  
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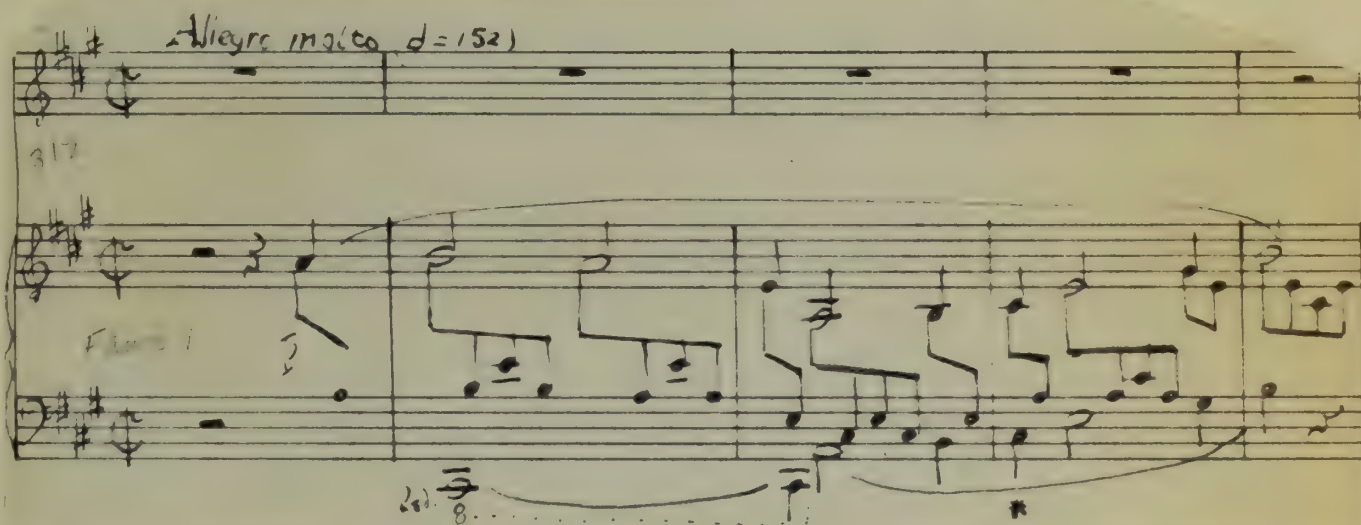


offers proper balance of style to this neatly conceived movement.

The entire sonata presents no great technical or interpretative problems for the performers. It is straightforward music and enjoyable to play.

Gabriel Fauré (1845-1925) in his first Sonata for violin and piano in A major, Opus 13 composed in 1876, continues (melodically at least) the line of development which seems to have ended with Schumann. This work is not complicated and is classical in style and feeling. The first page is given over to the piano to state the first theme -

Example 433



in octaves with the bass. This theme is concerned with scale figures.

It is developed in canonic technique and by the repetition of phrases for both instruments - a procedure used throughout the movement.

A second theme -



The first part of the paper is devoted to a general  
discussion of the problem. It is shown that the  
problem is equivalent to the problem of finding  
the minimum of a certain function. This function  
is then shown to be convex, and the minimum  
is found by the method of steepest descent.  
The second part of the paper is devoted to a  
detailed discussion of the method of steepest  
descent. It is shown that the method is very  
efficient, and that it can be applied to a wide  
range of problems. The third part of the paper  
is devoted to a discussion of the results of the  
method. It is shown that the method is very  
accurate, and that it can be applied to a wide  
range of problems.



The diagram illustrates the results of the method. It shows that the method is very accurate, and that it can be applied to a wide range of problems. The diagram is a cross-section of a structure, and it shows that the method is very accurate, and that it can be applied to a wide range of problems.

## Example 434

Example 434 is a musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The first staff has a melody with a fermata and a crescendo marking "p poco a poco cresc.". The second staff has a piano accompaniment with a "pp" marking and a "poco a poco cresc." marking. The third staff has a bass line with a "p" marking.

does not appear until late in the movement and it is closely related to the first theme. This brings the climax of the first movement. Though not rich in melodic invention the movement sounds well. It is in freely treated sonata-allegro form.

The poetic second movement is in three-part form, the theme being a noble elegiac melody:

## Example 435

Example 435 is a musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (Bb and Eb). The first staff has a melody with a fermata and a "p" marking. The second staff has a piano accompaniment with a "pp" marking. The third staff has a bass line with a "p" marking.



This style is contrapuntal, modeled on Bach. The instruments interchange motive and counter motive. Here is constant dialogue of short phrases accompanied by chords below. The middle section introduces new material:

Example 436



The Allegro vivo (III) is a scherzo with three-measure phrases arranged in question and answer fashion:

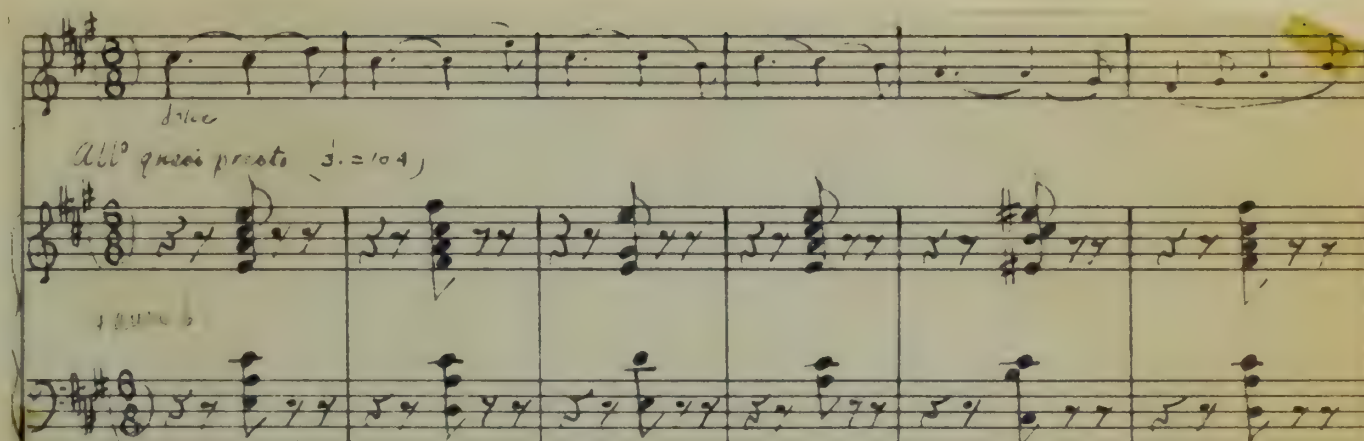
Example 437





The fourth movement is very Schumanesque. The pure, plastic melody -

Example 438



is continued partly by each instrument. The piano interrupts the melody several times by the same device. The second theme -

Example 439



is melodically broad with portions of the first theme used as accompaniment. The form combines rondo and sonata features, constantly using the rhythmic and melodic substance of the first theme. In style and spirit this movement is related to the fourth movement of Schumann's D minor Sonata.

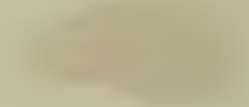
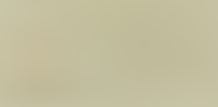
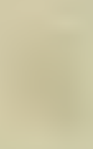
THE HISTORY OF THE

1780

1781



THE HISTORY OF THE



THE HISTORY OF THE

1782

The second Sonata, (Opus 108, composed in 1917) is stylistically within the period of this thesis even though tendencies pointing toward a new direction are evident within it. Whereas the first sonata had a constant melodic interest, the second sonata has only rhythmic and harmonic interest. The first theme -

Example 440

Handwritten musical score for Example 440. The score is in G major (one sharp) and 9/8 time. It consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a melodic line. The bottom staff is a bass clef with a rhythmic accompaniment. Handwritten annotations include "All. non troppo (♩. = 96)" above the middle staff, "f. marc." with a dynamic marking below the middle staff, and "cresc." with a dynamic marking above the bottom staff.

and the second -

Example 441

Handwritten musical score for Example 441. The score is in G major (one sharp) and 9/8 time. It consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a melodic line. The bottom staff is a bass clef with a rhythmic accompaniment. Handwritten annotations include "5 (dolce tranquillo)" above the middle staff, "9 p. tranquillo." below the middle staff, and "sott." below the bottom staff.





are similar, the second having the rhythm of the first theme in its bass. The form is free with a great economy of ideas. Though the first movement extends through twenty pages, it is forceful even if not melodious.

The Andante (II) may be considered as being sonata-allegro form but doesn't give this effect because themes and accompaniment are so closely related to one another. The first theme -

Example 442

Handwritten musical score for Example 442. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The treble staff begins with a long sustained note (half note) followed by a group of eighth notes. The bass staff features a "faux bourdon" accompaniment of chords and triads in first inversion. Handwritten annotations include "Andante (♩ = 52)" and "faux".

presents a queer rhythm - a long sustained note at the first of the measure followed by a quickly changing smaller group. The piano accompanies with "faux bourdon" chords, triads in first inversion (see measure 4 in the above example). Dialogue on this theme follows.

A new and expressive theme -

The first of these is the fact that the  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...

THE ...



The second of these is the fact that the  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...  
... of the ... of the ... of the ...

## Example 443

Handwritten musical score for Example 443. The score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and slurs. Below the first staff, the handwritten annotation "p espressivo" is written. The middle staff is in treble clef and contains a rhythmic accompaniment pattern of eighth and sixteenth notes. Below the second staff, the handwritten annotation "Forte" is written. The bottom staff is in bass clef and contains a simple bass line. Below the third staff, the handwritten annotation "Sostanuto" is written.

with a new accompaniment pattern, a quiet bass and soft figuration above, enters at measure 24. This is the first time we hear a "real" melody. At measure 64 the first theme is developed and beginning measure 99, canonic imitation is applied to it.

Every measure of the Finale (III movement) is thematic. The principal theme, -

## Example 444

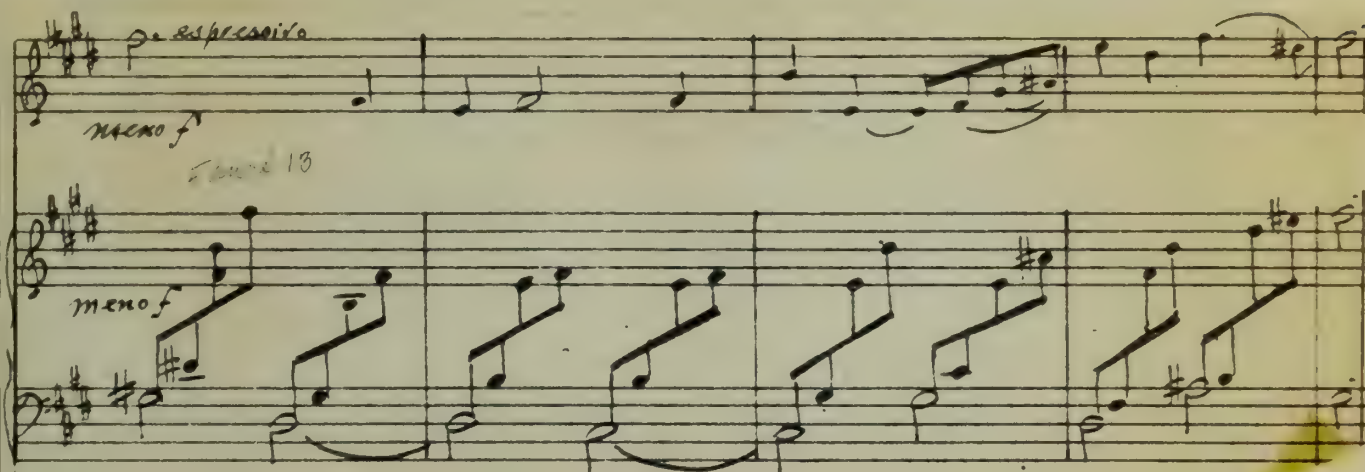
Handwritten musical score for Example 444. The score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/2. It contains a melodic line with various ornaments and slurs. Above the first staff, the handwritten annotation "All: non troppo" is written. Below the first staff, the handwritten annotation "p con grazia" is written. The middle staff is in treble clef and contains a rhythmic accompaniment pattern of eighth and sixteenth notes. Below the second staff, the handwritten annotation "p" is written. The bottom staff is in bass clef and contains a simple bass line. Below the third staff, the handwritten annotation "p" is written.





though slightly different than that of the first movement, belongs to the same family. As in the first movement, the second theme -

Example 445



has portions of the first theme entering as accompaniment.

Camille Saint-Saëns (1835-1931), who did not belong to the modernistic school of his day, was a real master of form and invention. He doesn't adhere to the cyclical principle of César Franck, but invents new themes when the occasion arises. At the time his two sonatas were published (1895 and 1896) Saint-Saëns was considered one of the greatest masters; his works were played and were well received everywhere.

In Opus 75, the first Sonata, Saint-Saëns approaches the dramatic and pathetic style of Beethoven, particularly in the first movement, to which is appended an expressive Adagio - the violin being treated similarly as in the "Romance" of Beethoven's Violin Concerto:



## Example 446

*Adagio* (♩ = 56)

*p espresso.*

## Example 447

*tr* *cresc.*

The Scherzo and finale, meant to be heard as one movement, as were the preceding Allegro agitato and Adagio, have frequent passages in concertante style. The finale has a perpetuum mobile theme kept up for forty measures, -

## Example 448

*All. molto* (♩ = 168)

*p non legato*

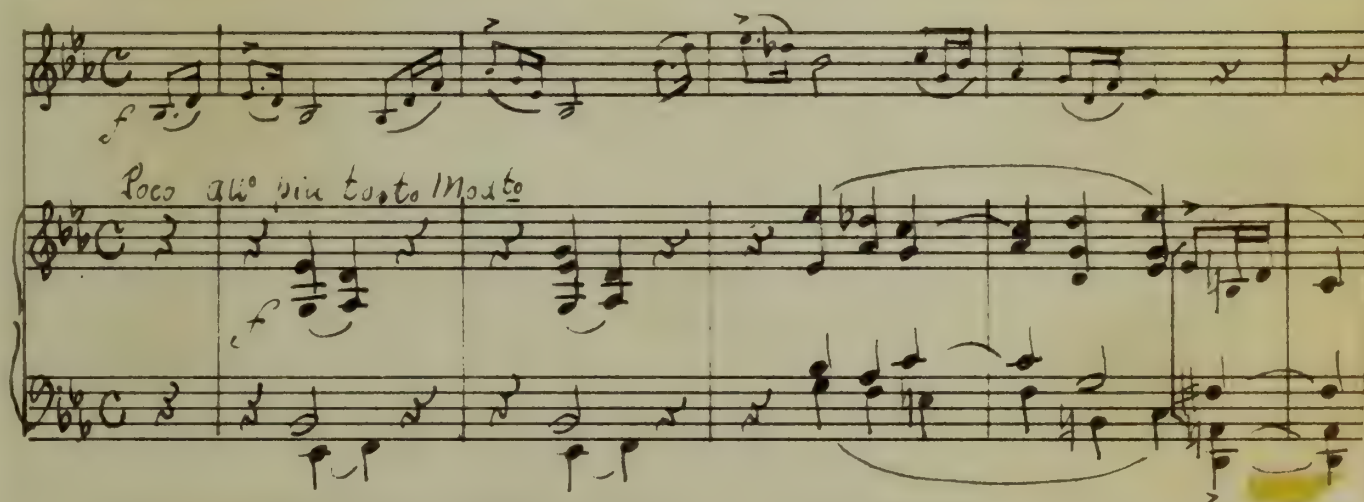




and answered in fugato style by the piano.

Opus 102 (in four movements) is a work of great value and deserves to be revived. It begins with a plastic theme -

Example 449

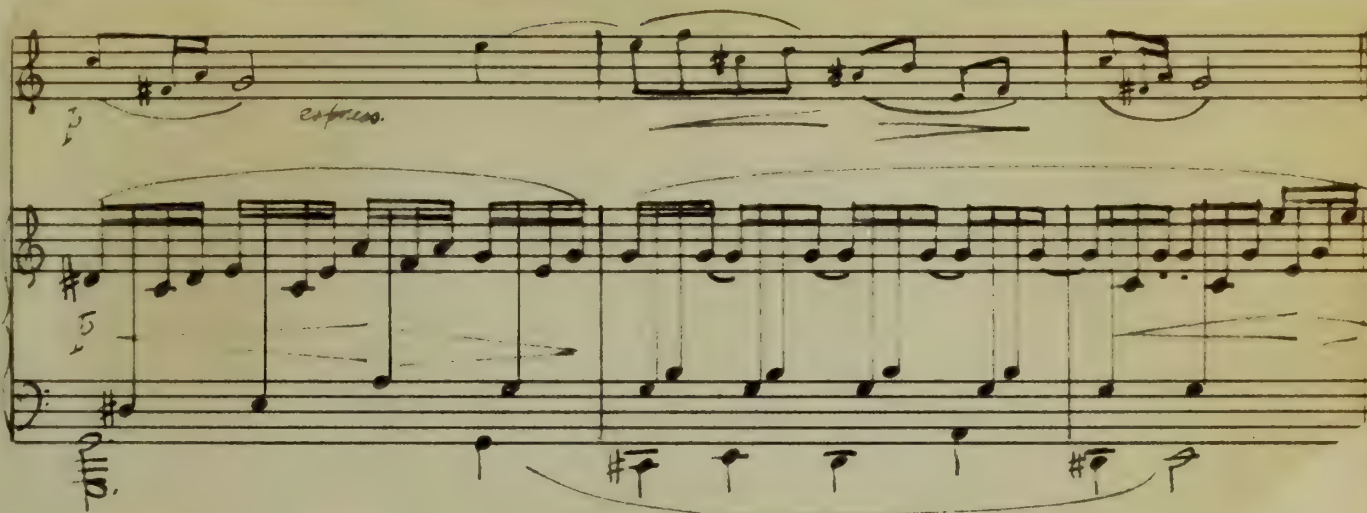


which is given in part in the bass at measure 7 while the violin continues above it. This is a well developed, extended theme. His use of dialogue makes the collaboration of the instruments more interesting. The piano material is in true polyphonic style - not merely a repetition of one formula - with interesting treatment prevailing and illustrating the composer's vivid, inventive intellect.

After the presentation of the second theme -



## Example 450



somewhat related to the first theme. The development section (typical in its treatment) merges imperceptibly. Fugato and dialogue treatment is extensively used. Saint Saëns changes his rhythmic pattern almost every eight measures and the instruments collaborate in bringing about a complicated rhythm. The beginning of the recapitulation (measure 120) is the climactic point of the movement, the piano taking the theme in octaves in both hands. The coda (measures 181-196) is built on the opening motive. This is a very brilliant and concise movement, effectively written and showing a great mastery of structure.

The second movement (Scherzo-Vivace in E flat major) is a brilliant waltz of a rather thin texture which does not hinder its effectiveness. Its introduction (measures 1-20) contains material used in the construction of the entire movement. The trio (Meno mosso) has a little fugato -

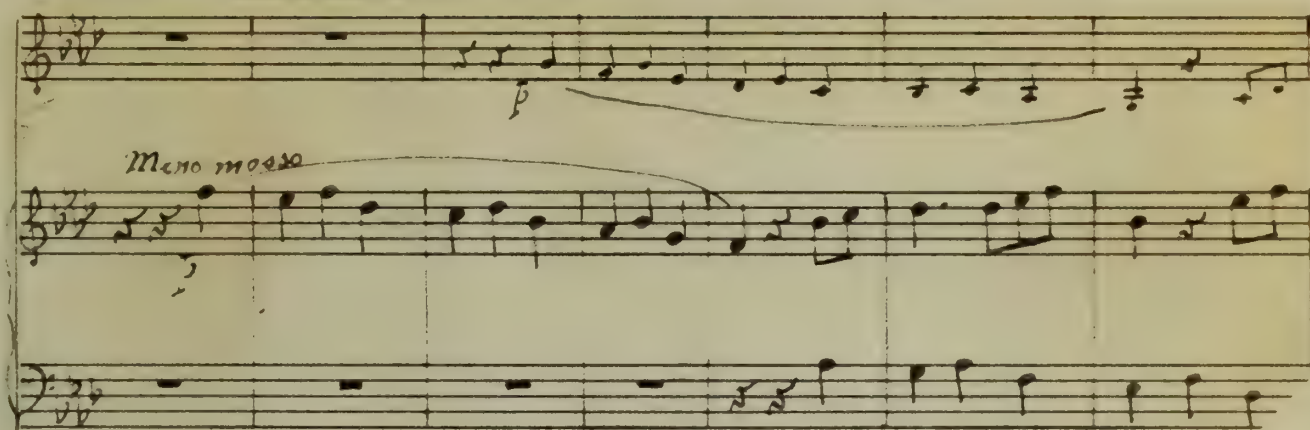




The first of these is the fact that the human body is not a simple machine, but a complex system of organs and tissues, each of which has its own function and its own way of working. The second is the fact that the human body is not a static entity, but a dynamic one, constantly changing and adapting to its environment. The third is the fact that the human body is not a isolated entity, but a part of a larger system, the human community, which it interacts with and is influenced by.

The first of these is the fact that the human body is not a simple machine, but a complex system of organs and tissues, each of which has its own function and its own way of working. The second is the fact that the human body is not a static entity, but a dynamic one, constantly changing and adapting to its environment. The third is the fact that the human body is not a isolated entity, but a part of a larger system, the human community, which it interacts with and is influenced by.

## Example 451



which is done conformative to strict part-leading of contrapuntal style. The reprise (measure 179) renews the effective syncopation of the introductory material.

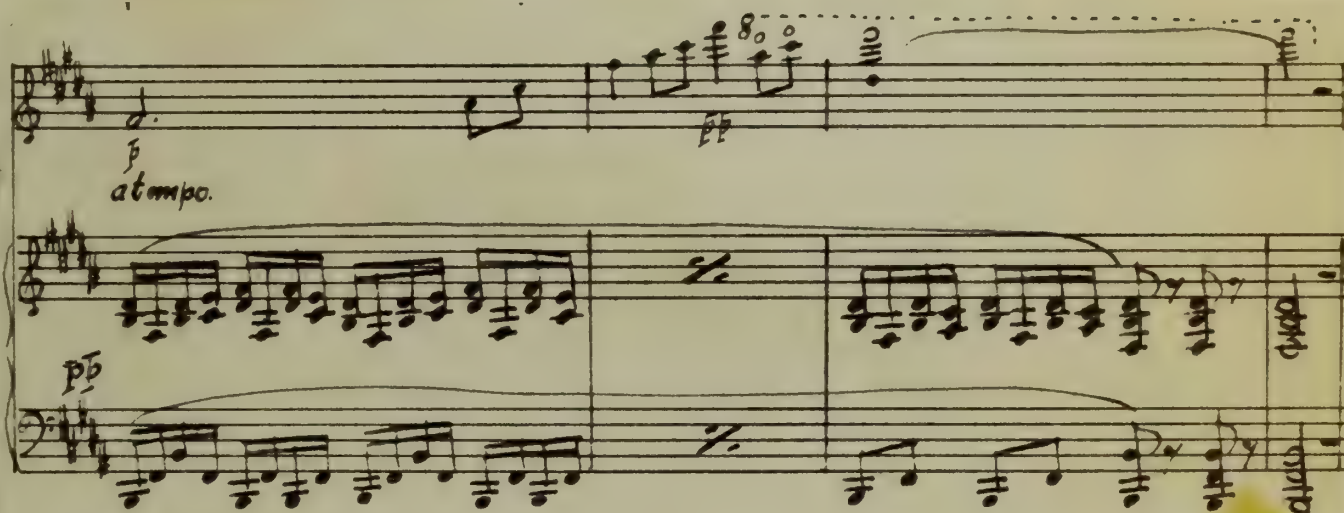
Movement III (Andante) in a large three-part form, is like a nocturne with a vivid intermezzo. The A and A' sections have a rich pp ascending figure, of a fixed pattern for the piano, accompanying a broad melody in the violin:

## Example 452



The middle section is a scherzando which enters unexpectedly and is treated almost like a Bach invention with the motive being passed from one part to another. The writing is of thin, staccato texture. Only at the close of the intermezzo does heavy texture appear. The coda (A tempo) shows inspiration from Chopin:

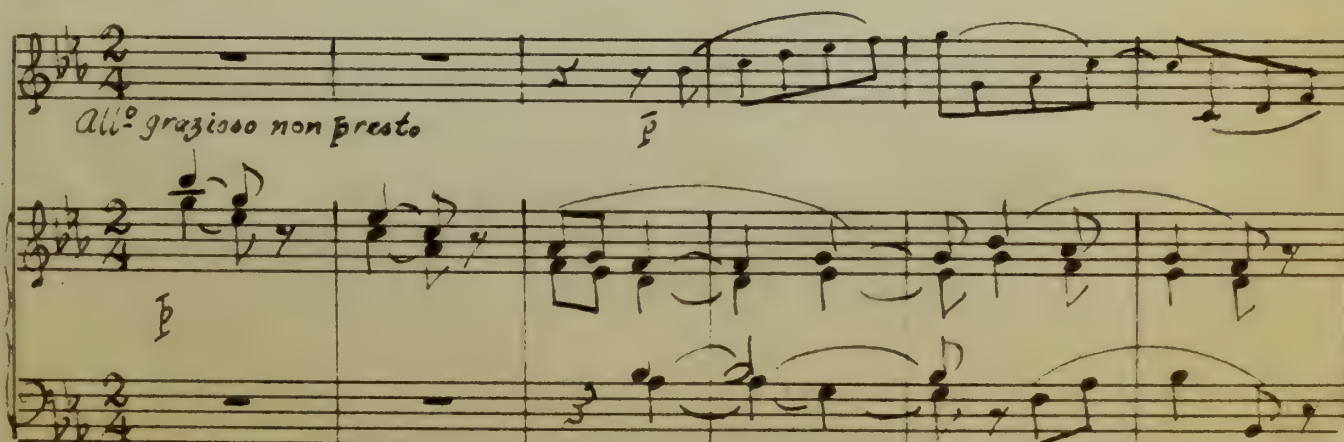
Example 453



Highly unusual in any work for violin is the use of the f sharp harmonic at the extreme upper end of the fingerboard.

The finale (a rondo with three intermezzi) has a gay little theme executed in polyphonic style:

Example 454







The Meno mosso (an intermezzo) brings in a new theme in new key and rhythm:

Example 455

The musical score for Example 455 consists of three systems of music, each with three staves (treble, alto, and bass clefs). The key signature is D major (two sharps) and the time signature is 3/4. The first system begins with a tempo marking *Meno mosso, ben molto* and dynamic markings *f* and *mf*. The second system includes the dynamic marking *f espressivo mf*. The third system includes the dynamic marking *f*. The music features various melodic lines, including eighth and sixteenth notes, and rests, with some measures containing slurs and accents.

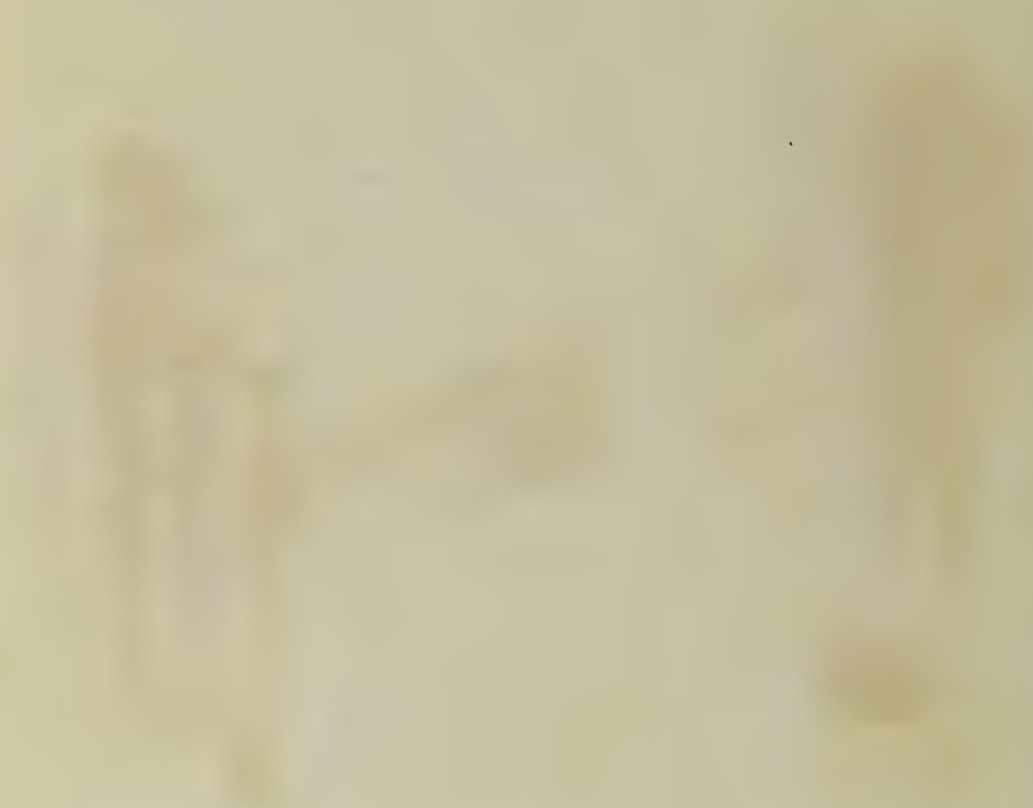
The rondo and Meno mosso sections are presented in successive alternation (a b a' b' a" b" a''' b''', coda), each time being varied and employing invention-style counterpoint.

THE HISTORY OF THE CITY OF LONDON, FROM THE FIRST BEGINNING TO THE PRESENT TIME.

By JOHN STOW.

Printed by I. B. at the Sign of the Gun, in St. Dunstons Church-yard.

1687.



THE HISTORY OF THE CITY OF LONDON, FROM THE FIRST BEGINNING TO THE PRESENT TIME.

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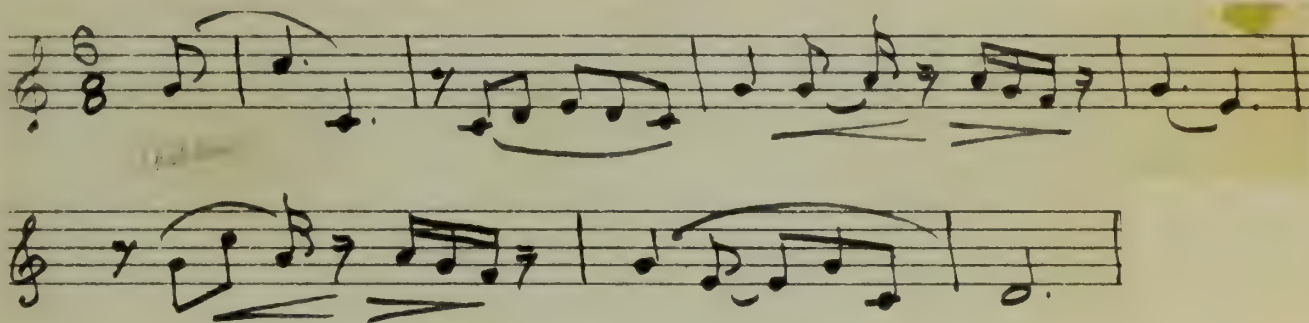
Printed by I. B. at the Sign of the Gun, in St. Dunstons Church-yard.

Alexis de Castillon (1838-1873), pupil of César Franck, wrote between 1870-1872 seven chamber works. His Sonata for violin and piano in C major, Opus 6, composed 1871-1872, has been analyzed by his colleague, Vincent D'Indy:<sup>1</sup>

I. Allegro moderato, C major. After an introduction of thirty-six bars, the scarce articulate utterance of an idea in the course of formation, there springs forth a theme full of freedom and beauty which provides in itself almost the whole basis for the movement: (Ex. 456). Given out by the piano, the theme is repeated in its entirety by the violin; it is then broken into short figures in changing keys, which thus form the transition to the second subject in E flat major - too brief to contend with the opening theme, which then reappears, with an unexpected return to C major, a mistake which seriously compromises the balance of the movement.

The development is founded almost entirely

Example 456



on the first theme, and, on a long dominant pedal - already employed earlier - leads to the recapitulation of the same theme, now rather too familiar.

---

<sup>1</sup>D'Indy, Vincent, "Alexis de Castillon" in Cobbett's Cyclopedic of Chamber Music, Vol. I, pp. 233-234.



and the other two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different.

The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different.

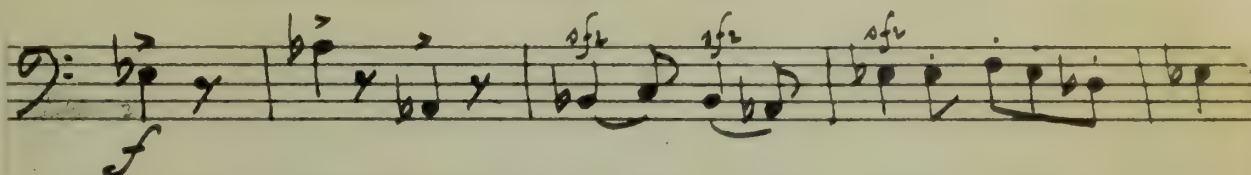


The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different. The first two are the same as the first two, but the third is different.

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However, in order to avoid the monotony which would result from a complete recapitulation, Castillon had the idea of replacing the "bridge" passage by a fugal development which presents the theme disguised by a fresh rhythm, and in A flat major,

Example 457



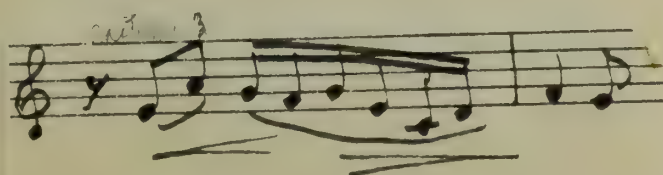
a very happy modification of the ancient sonata form; this slowly dying down, gives place to a fragmentary reminiscence of the second theme in the dominant key (G major). Here the movement, properly so called, ends, for the last two pages (thirty-six bars, on the dominant of A) are merely a kind of preparation for the appearance of the scherzo, thus balancing the thirty-six bars of the introduction.

II. The allegro scherzando is charmingly fanciful, but presents no particular structural features.

III. An andante in A minor, in Lied form, in three sections, the beautiful first theme of which is a prolonged and melancholy air, echo of some deep inner sorrow. A theme which requires no practising, and yet is extremely difficult to play, for it is not merely a question of the performers bow, but of his heart and of all his emotional faculties in their highest degree.

The air, with harmonies based on the third Gregorian mode, endeavours to arise and cry aloud its sorrow...but, three times, an anguished and inexorable figure

Example 458



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bars the way, and forces it back once more. Yet it manages to escape this instrument of torture, and in a burst of enthusiasm, flees to the latitudes of F major (beginning of the third section); but soon, as though exhausted by an effort beyond its strength, it sinks back, endeavouring to clutch at the tonality of A major, and, at last, ends its career in the prison whence it has vainly attempted to fly (third section).

IV. The finale, *allegro molto*, opens with a theme which might be described as "chivalric," glowing with noble pride, and with quite an individual rhythm.

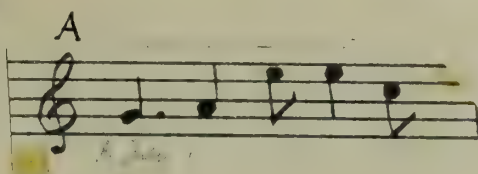
Example 459



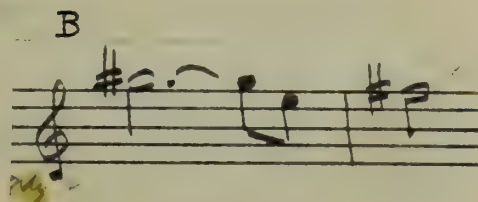
This fine theme has only one fault, that of appearing too often. The second theme, much more tranquil, is, unfortunately, given out in a key (D major) too remote from the principal key. A development, very well treated, thanks to the striking rhythm of the opening, leads - perhaps at rather undue length - to a complete recapitulation of both themes, followed by a dazzling coda.

Among the pupils of César Franck, the foremost is Vincent d'Indy (1851-1931). His Violin Sonata, Opus 59, was composed in 1903 - between the second symphony and the Jour d'Été à la Montagne<sup>1</sup>.

Example 460



Example 461




---

<sup>1</sup>Calvocoressi, M. D., "Vincent D'Indy" in Cobbett's op. cit. Vol. II, pp. 6-7.



1897. The first of the year was a very dry one, and the crops were much injured. The weather was very hot, and the crops were much injured. The weather was very hot, and the crops were much injured. The weather was very hot, and the crops were much injured.

The second of the year was a very wet one, and the crops were much injured. The weather was very cold, and the crops were much injured. The weather was very cold, and the crops were much injured. The weather was very cold, and the crops were much injured.

The third of the year was a very dry one, and the crops were much injured. The weather was very hot, and the crops were much injured. The weather was very hot, and the crops were much injured. The weather was very hot, and the crops were much injured.

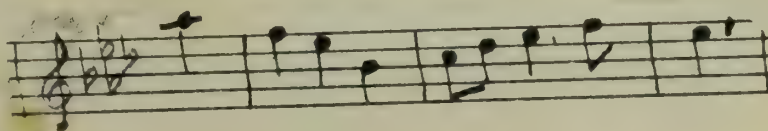
The fourth of the year was a very wet one, and the crops were much injured. The weather was very cold, and the crops were much injured. The weather was very cold, and the crops were much injured. The weather was very cold, and the crops were much injured.

## Example 462



The first movement is in sonata-allegro form and the first subject is derived from A. There is a transition, using motives B and C, to the second subject in A flat major:

## Example 463

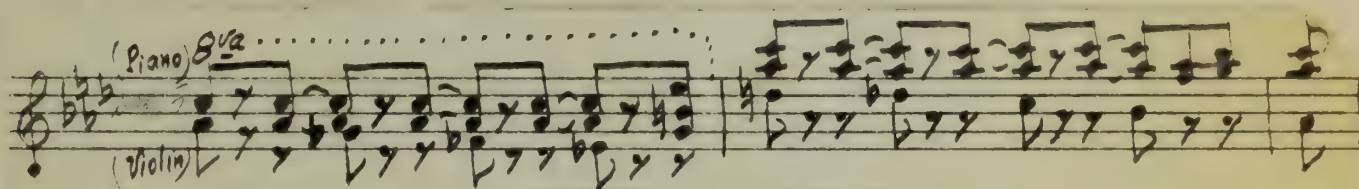


This second subject plays but a slight part in the following developments which deal with the first subject in many interesting ways.

It reappears accompanied by arpeggios and later the piano plays it but it is deprived of its character and rhythm. In the recapitulation the first and second subjects are combined.

The scherzo, in A flat major, has the following subject:

## Example 464

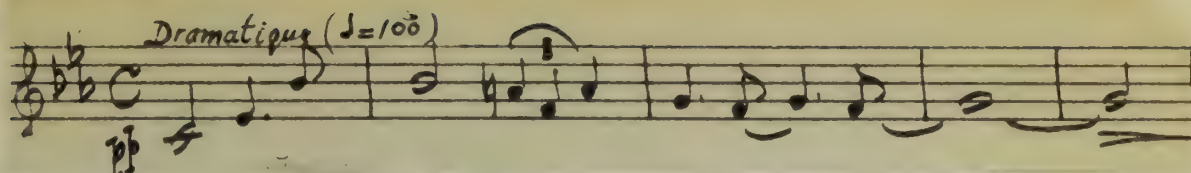


with which motive C is soon combined.

The trio, in E major, is built upon a tune of folk-song character played by the piano:



## Example 465



The violin reintroduces A, afterwards repeated in chorale form by the piano, while the violin plays the melody.

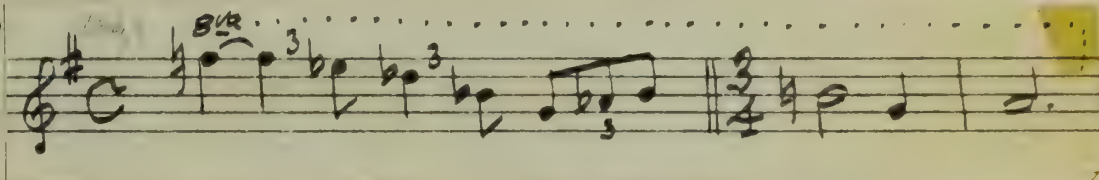
The slow movement (III), in E major, is in five sections. Its main subject, derived from B, is similar to the transition in the first movement. In the second section A reappears, thus:

## Example 466



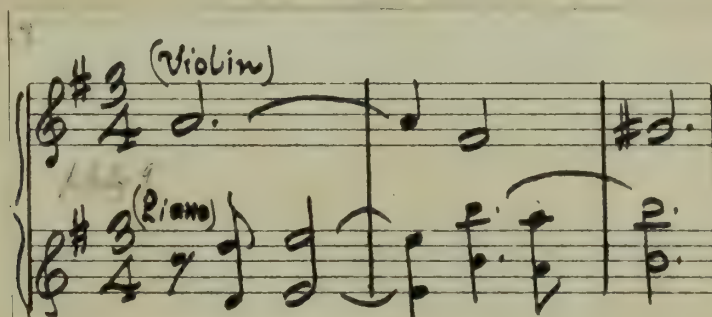
and is followed by a variant of C:

## Example 467



The conclusion combines the main subject of the movement and A:

## Example 468





of the various kinds of animals, and the manner in which they are distributed, and the manner in which they are adapted to their environment. The first part of the book is devoted to a description of the various kinds of animals, and the manner in which they are distributed. The second part of the book is devoted to a description of the manner in which they are adapted to their environment.

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of the various kinds of animals, and the manner in which they are distributed, and the manner in which they are adapted to their environment. The first part of the book is devoted to a description of the various kinds of animals, and the manner in which they are distributed. The second part of the book is devoted to a description of the manner in which they are adapted to their environment.

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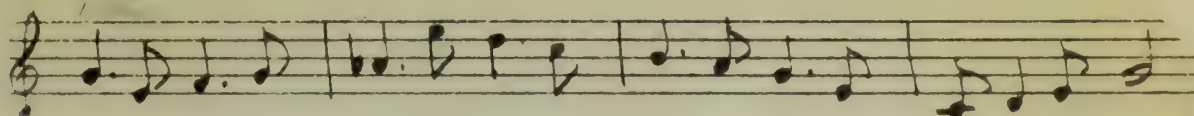
of the various kinds of animals, and the manner in which they are distributed, and the manner in which they are adapted to their environment. The first part of the book is devoted to a description of the various kinds of animals, and the manner in which they are distributed. The second part of the book is devoted to a description of the manner in which they are adapted to their environment.

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The form of the finale is a combination of the sonata and rondo forms.

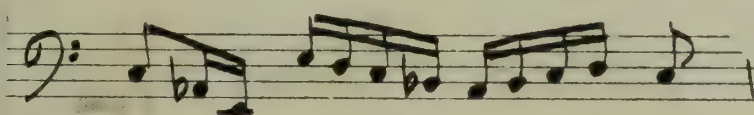
The main subject is:

Example 469



The transition is:

Example 470



and the second subject is:

Example 471



Motive A is combined with the main subject. Further working out occurs in the key of A major and this is followed by a reappearance of the main subject in canonic treatment and in the tonic key.

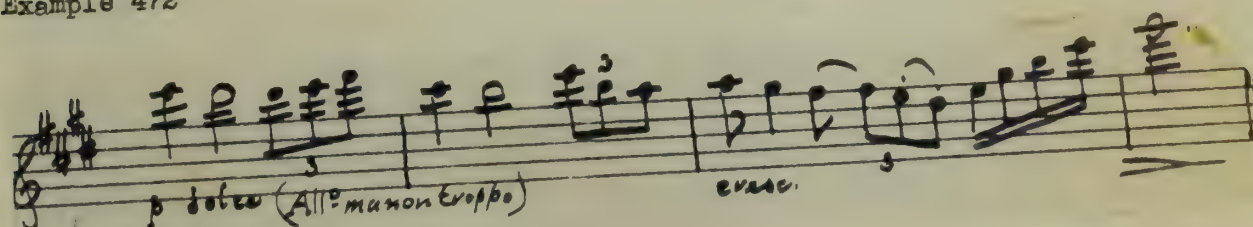
A restatement of the transition theme precedes a modulation to E flat major. The second subject reappears in C major, and the recapitulation refers to motives A and B.

D'Indy's Opus 59 is a combination of César Franck and Wagner (especially "Tristan") styles. There are frequent uses of deceptive cadences and shiftings of motives by half-tones which veil the tonality. It is a long, involved and difficult sonata which indicates D'Indy's desire to have it considered as an important composition.



Sylvio Lazzari (b. 1860), a Franco-Italian, studied with César Franck. His Violin Sonata (1894) is dedicated to Ysaÿe and shows French technique of composition in its polished melody and harmony with a strong sense of form. It is cyclical. In expanded sonata form, the first movement has an extended recitative introduction which prepares the allegro theme:

Example 472



The recapitulation restates the introduction but with an unusual arpeggio accompaniment in the low piano register.

Example 473

The last four measures of the movement state the allegro theme in octaves.



...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...  
...the ... of ...

The Lento is a dramatic solo scene for the violin containing a recitative violin cadenza alternated with a 3/4 tempo version of the first movement Allegro theme. The third movement is brilliant and a little noisy with its themes repeated in free variation style. It has a fanfare introduction:

Example 474

Example 474 is a musical score for a fanfare introduction. It consists of three staves. The top staff is for the violin, the middle for the right piano, and the bottom for the left piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked 'Con fuoco' with a tempo indication of  $\text{♩} = 120$ . The first staff has a 'marcato' marking above it. The second staff begins with a forte 'f' dynamic. The third staff begins with a fortissimo 'sfz' dynamic. The music features rapid sixteenth-note passages in the piano parts and a more melodic line in the violin.

In 7/4 rhythm, the Trés franc theme possesses trumpet-like figures:

Example 475

Example 475 is a musical score for a theme in 7/4 rhythm. It consists of two staves, both for the piano. The key signature is two sharps (F# and C#). The time signature is 7/4. The music features a series of eighth and sixteenth notes, with some triplets indicated by the number '3' above the notes. The first staff begins with a forte 'f' dynamic. The second staff begins with a fortissimo 'sfz' dynamic. The theme is characterized by its 'trumpet-like' figures, which are short, sharp bursts of sound.

The first of these is the fact that the  
 [illegible] [illegible] [illegible] [illegible] [illegible]  
 [illegible] [illegible] [illegible] [illegible] [illegible]  
 [illegible] [illegible] [illegible] [illegible] [illegible]  
 [illegible] [illegible] [illegible] [illegible] [illegible]



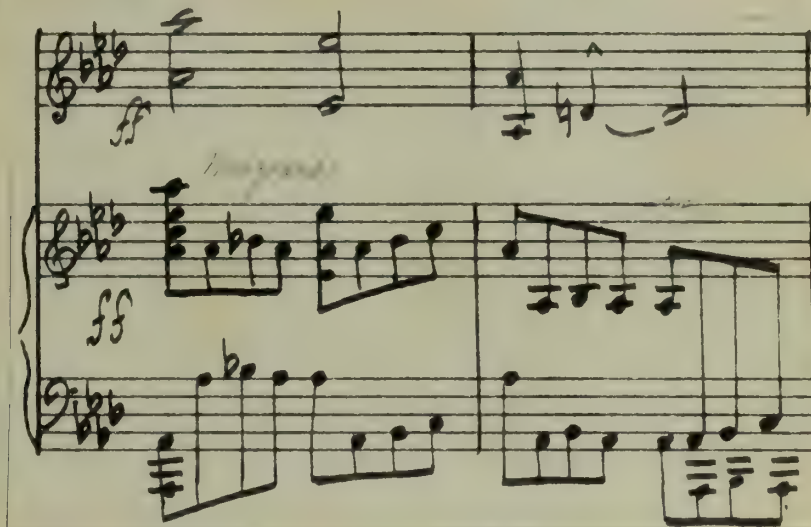
The second of these is the fact that the  
 [illegible] [illegible] [illegible] [illegible] [illegible]  
 [illegible] [illegible] [illegible] [illegible] [illegible]



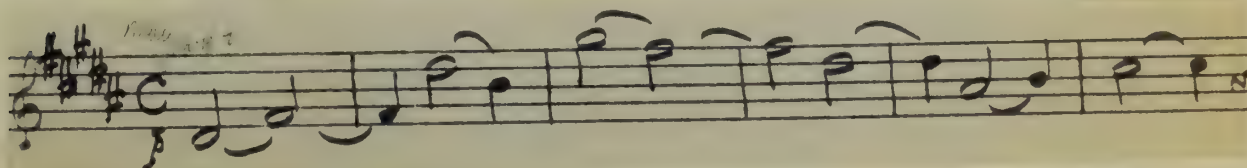
The opening allegro theme appears in this movement which combines rondo and variation features.

Opus 13 (composed 1901) of Albéric Magnard (1865-1914), pupil of D'Indy is a lengthy and difficult work. The first of its four movements (in sonata-allegro form) opens with a fantasy for the violin, supported in two brief instances by heavy piano chords. In the development the second theme is worked out in contrapuntal fashion:

Example 476



The second movement has a lovely melody:



but the texture is constantly heavy.

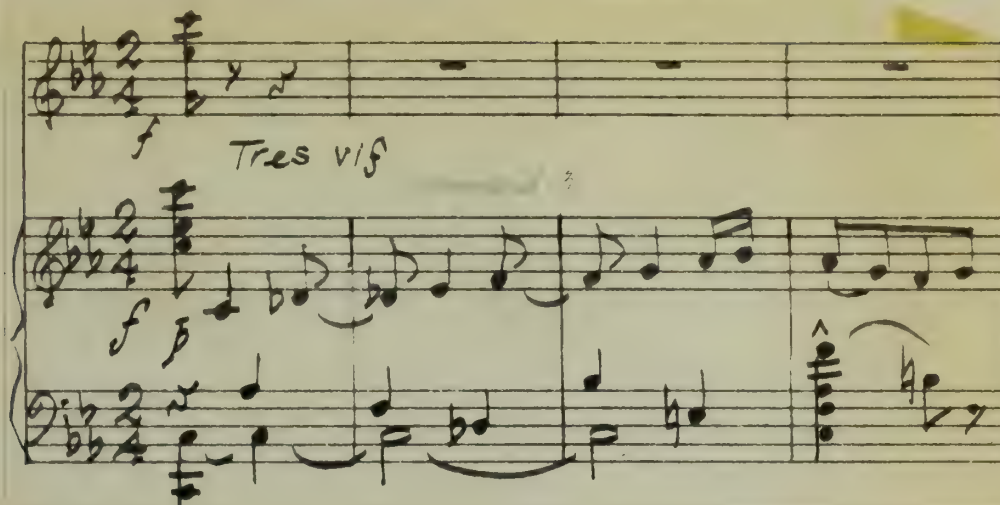


The first of these is the fact that the  
 system of the world is not a simple one.  
 It is a complex one, and it is one that  
 is constantly changing. It is a system  
 that is in a state of flux, and it is one  
 that is constantly evolving. It is a system  
 that is in a state of flux, and it is one  
 that is constantly evolving. It is a system  
 that is in a state of flux, and it is one  
 that is constantly evolving.



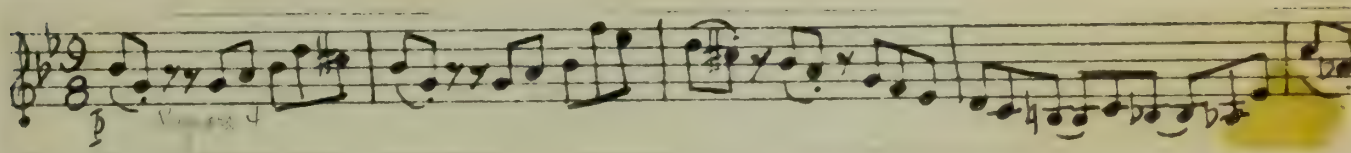
Because of its clarity and precision, the scherzo -

Example 478



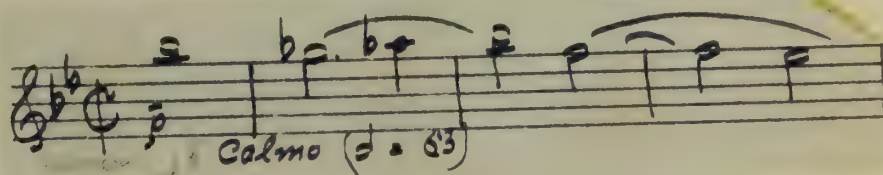
is the most effective movement. Basso ostinato technique is skillfully applied. The principal theme of the finale -

Example 479



is effective with its syncopation. The Calmo theme -

Example 480



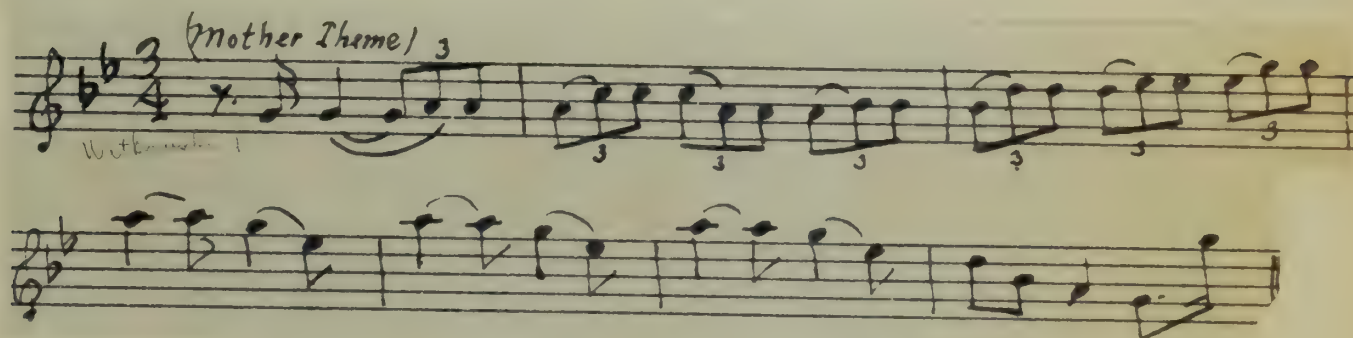
is given in a gentle, melodious intermezzo. Magnard presents passages in contrapuntal fantasy and fugal style. The work proceeds by using motives in sections - each section representing a single



entity but logically proceeding to the next. Recapitulation of the sections gives logical structure and simulance to sonata-allegro form.

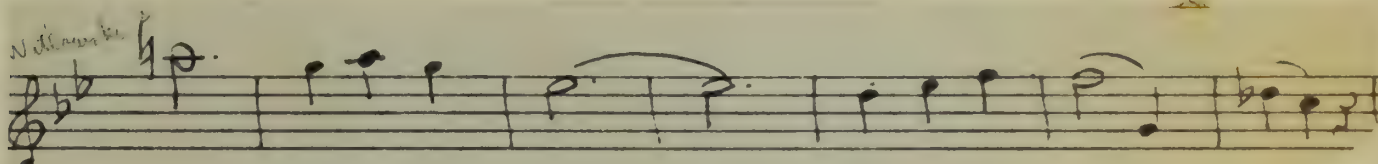
Like Saint-Saëns first Sonata, the Sonata for piano and violin in G minor (composed 1905-7) by Georges Witkowski (b. 1867-) is in two main sections. In the first, the principal theme is announced:

Example 481



The piano continues the second theme -

Example 482



for 42 measures before the violin enters with it. Witowski, in this work, remains faithful to the principles of Franck (he was a pupil of D'Indy).

The second portion of the sonata is a theme -





## Example 483

with five variations:

## Example 484

## Example 485

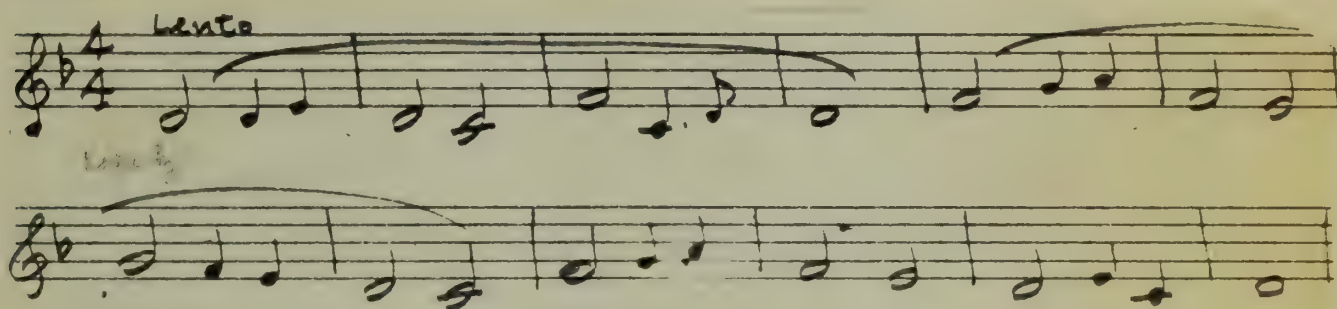
Sections of the original theme are expanded in the course of the variations, being combined with returns of material from the first part of the sonata in contrapuntal fashion. The fifth variation, in its amplification, assumes sonata-allegro character. The principal theme appears finally in chorale style, combined with the dance motive of the finale.



The D minor (1907) and E minor (1917) violin sonatas of Guy Ropartz (b. 1864) are among the finest emanating from the teachings of César Franck. Ropartz freely applies the cyclic principles of the Franckist school, but often he uses a Breton folk-song or popular air as a theme.

The first Violin Sonata<sup>1</sup> in D minor was written in Bretagne and is dedicated to the great sonata performers Eugene Ysaÿe and Raoul Pugno. It is constructed on a popular air having the serious effect of a chorale:

Example 486



This air is given in the introduction and is presented in its entirety three times in the course of the work. The first and last movements are in sonata-allegro form with derivatives of the mother-theme as thematic material. The second movement also based on the generative theme is in three-part-song.

The second sonata begins in an idyllic mood with a placid and beautiful E major theme -

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<sup>1</sup>Cf. Selva, Blanche, La Sonate, pp. 248-252.



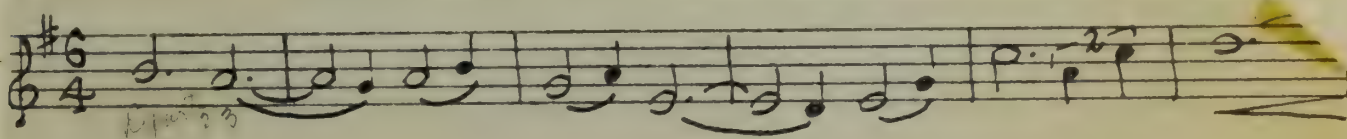


## Example 487



which is developed at length and comes to a culmination. The second theme -

## Example 488



is in contrasting 6/4 rhythm and the development begins by working out the opening violin figure. The recapitulation is usual except that the second theme appears altered. In place of a coda, there comes a light scherzo, based on the opening materials and worked out with considerable ostinato and pedal point treatment. These two sections, meant to be played in immediate succession, make up the first movement of the work.



*[The following text is extremely faint and illegible, appearing to be several lines of a document or letter.]*

The second movement is a sonata-like fantasy on motives of the opening movement in great variety of symphonic structures. It is like variation technique applied to cyclical principles. The idyllic ground tone of the whole piece appears again and again. There are Wagnerian outbursts:

Example 489

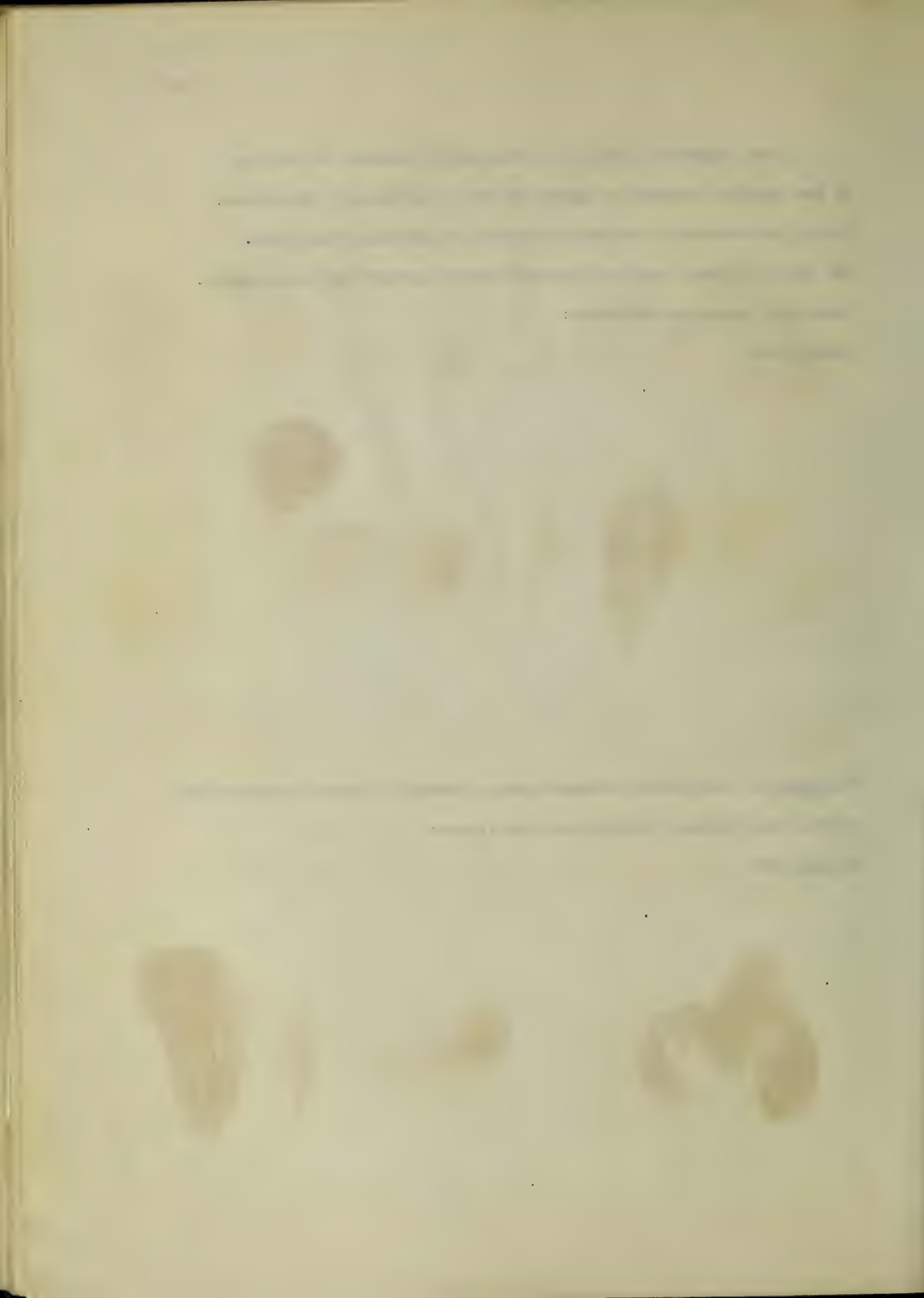
A musical score for Example 489. It consists of two staves. The top staff is for a violin, and the bottom staff is for a piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a constant eighth-note accompaniment in the right hand and a melodic line in the left hand. The violin part has a melodic line that starts with a crescendo and ends with a Wagnerian outburst. The tempo marking "Au mouvt." is written above the piano staff.

The Animé of the second movement uses a commonly favored accompaniment device, the constant repetition of a figure:

Example 490

A musical score for Example 490. It consists of two staves. The top staff is for a violin, and the bottom staff is for a piano. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a constant eighth-note accompaniment in the right hand and a melodic line in the left hand. The violin part has a melodic line that starts with a crescendo and ends with a Wagnerian outburst. The tempo marking "Animé" is written above the piano staff.





Albert Roussel (b. 1869) was a pupil of D'Indy. His Opus 11,<sup>1</sup> Sonate pour Violin et Piano, dedicated to his teacher represents the acme of the French cyclical tendency to create, from a few generative motives, a lengthily extended sonata. This work is sixty pages long and is in three movements. The first is an allegro in sonata form introduced by an arioso theme introduction (like D'Indy), -

Example 491

but with very rich harmony and elaborate non-thematic accompaniment in the piano. This introduction has three sections before the principal D minor theme is given:

Example 492

<sup>1</sup>Selva, Blanche, La Sonate, pp. 268-274.

THE [illegible] OF THE [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]  
[illegible] [illegible] [illegible] [illegible] [illegible]

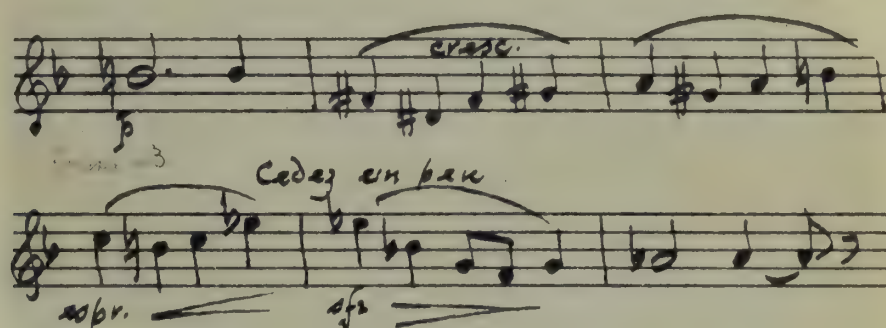


[illegible]  
[illegible]  
[illegible]  
[illegible]  
[illegible]  
[illegible]  
[illegible]  
[illegible]  
[illegible]  
[illegible]



This theme is begun again in a new key (B minor) - following the same principle as in the introduction - and is brought to a climax with the violin still leading melodically. The piano takes only snatches of the principal theme and the violin then continues its melodic progress. Shortly after the violin's presentation of a new theme -

Example 493



the piano takes over with little phrases shifting in half tones as is often found in Liszt. This leads to a new (third) melodic phrase, in 3 measure groups, still for the piano. The violin answers with a fourth theme (related to first theme) interchanging 4/4 and 3/4 meter. The third and fourth themes are then combined.

The development is a sonata form in itself. It begins (Trés modéré) and utilizes the various themes in various combinations with both instruments hardly resting. Roussel makes use of Wagnerian principle of sequential repetition of phrases in various keys with a sometimes new accompaniment. A climax is finally reached at Plus vite, aided by the piano accompaniment being more and more elaborated. The return to the introduction serves as a coda and as a psychological suggestion of the missing recapitulation.





The second movement is a scherzo (actually capriccio-like) with a slow intermezzo as a trio. The pattern of accompaniment using ninths is established and the A major theme -

Example 494

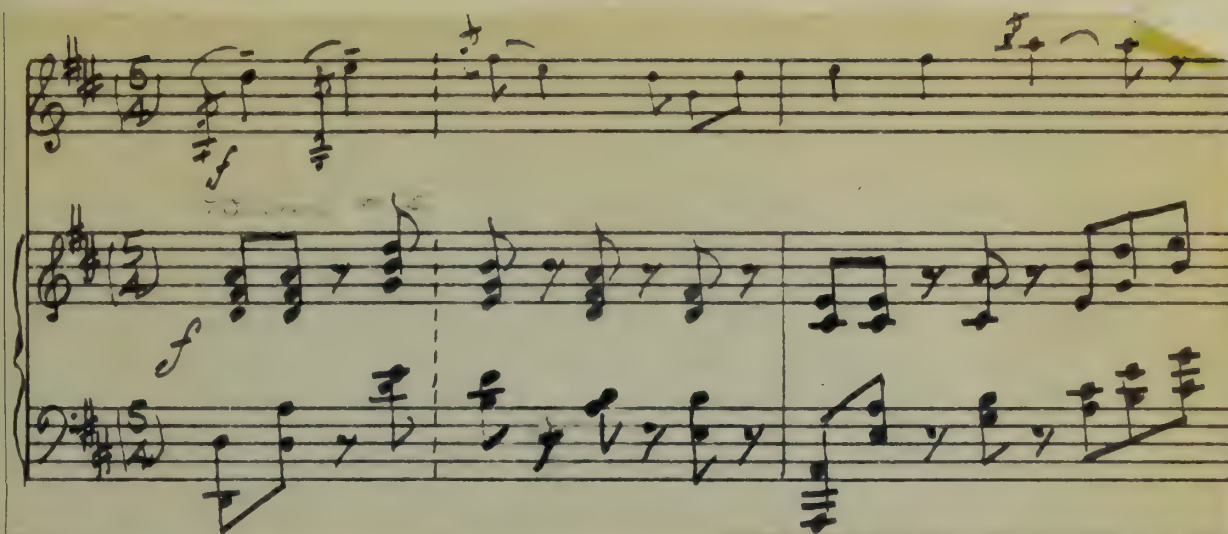


is brought in by the violin. As in the first movement, the piano takes up a portion of the theme only to resume its accompanying role. In three-part form, the trio begins at the *Tres lent*, (3/4 in B flat major). The Modéré theme is from the first movement. The second section of the trio, Modérément animé is in D major and contains the climax of the movement; the third section, in E major, serves as a transition to the scherzo's return.

Roussel had been an officer in the French Navy and in his travels was fascinated by unusual rhythmic combinations of Asiatic music. The finale theme -



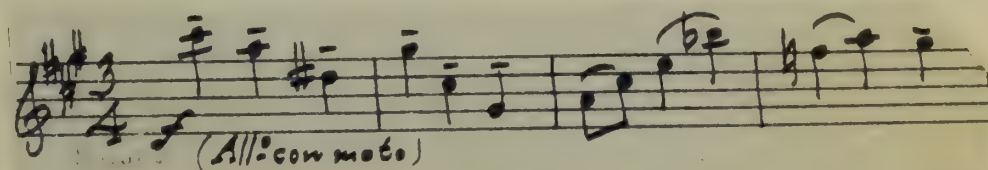
## Example 495



is in 5/4 - 4/4 meter. The form of this movement is a rondo-sonata, but variation technique is applied.

The first theme of Opus 28<sup>1</sup> (composed 1825) -

## Example 496



does not fit into any tonality, showing thereby its modernity.

Its harmonization is ingeniously solved. This movement, not in sonata-allegro form, has three ideas which are varied - an individual but logical manner of writing a sonata movement.

The andante, a very beautiful and original piece, is harmonically involved, by rhythmically simple. Ostinato technique

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<sup>1</sup>Cf. Calvocoressi, M. D., "Albert Roussel" in Cobbett's Cyclopedic Survey of Chamber Music, Vol. II, pp. 306-307.

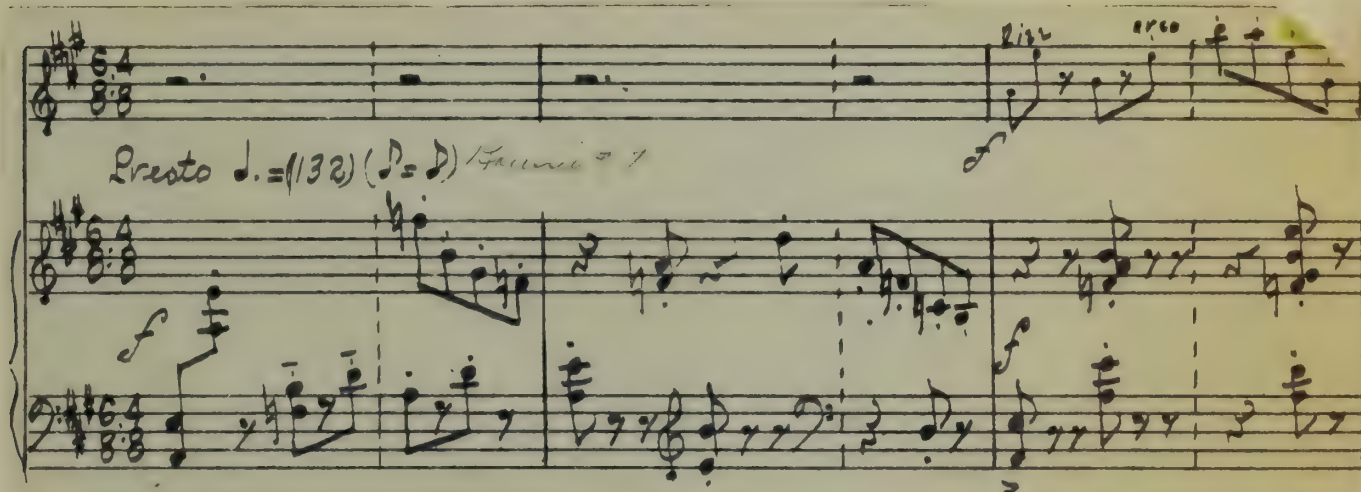




predominates in the piano. The second section, of this ternary form features fanciful figurations of the violin ending in a tremendous climax proceeding the return to the first section. A coda is added.

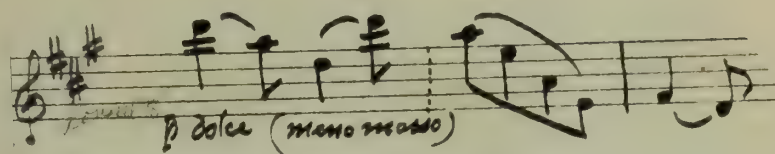
The finale is bizzare in effect because of its tricky, 6/8 and 4/8 rhythms:

Example 497



The second theme -

Example 498



is gentle and amabile in character. This finale is not in sonata-allegro form, but gives the impression of being a variation using several themes repeated differently. Though harmonically and melodically more advanced than his first sonata, Opus 28 represents a simplification in form and a decided reduction in length. Roussel was here influenced, perhaps, by the Debussy Violin Sonata (1917).

The first of these is the fact that the  
temperature of the water is not  
uniformly distributed. The water  
is warmer at the surface than at the bottom,  
and the temperature decreases with depth.

Secondly, the  
velocity of the water is not uniform.



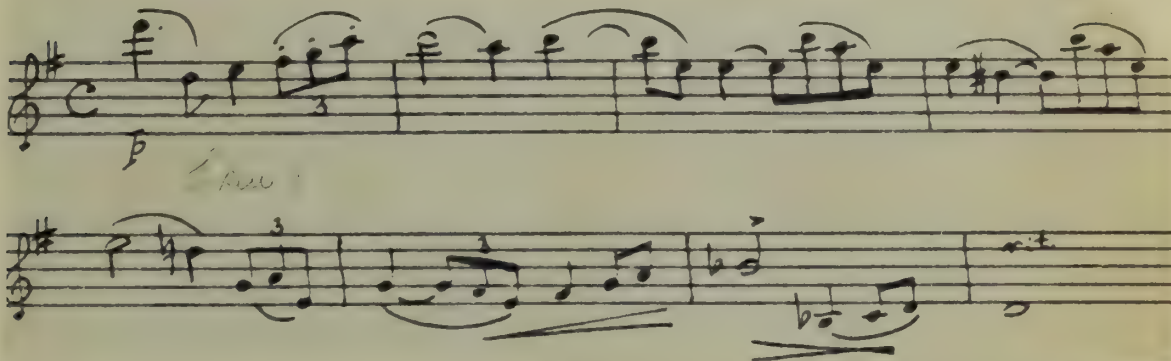
Thirdly, the  
direction of the water is not uniform.



Fourthly, the  
depth of the water is not uniform.  
The water is deeper at the surface than at the bottom,  
and the depth decreases with distance from the surface.  
Fifthly, the  
direction of the wind is not uniform.  
The wind blows from the surface towards the bottom,  
and the direction of the wind changes with distance from the surface.  
Sixthly, the  
velocity of the wind is not uniform.  
The wind blows faster at the surface than at the bottom,  
and the velocity of the wind decreases with distance from the surface.

Eugene Ysaÿe, the famous Belgian violinist to whom the Franck Sonata and the Debussy String Quartet were dedicated, also inspired his gifted compatriot, Guillaume Lekeu (1870-1894), to compose a Sonata for violin and piano. Lekeu, a pupil of Franck and D'Indy, follows César Franck (and Wagner) in this work. The principal theme -

Example 499



is the work's generic idea. After its presentation by the violin, the piano does not, as expected, repeat it; but takes up a counter-melody, -

Example 500



...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...



...the ... of ...  
...the ... of ...



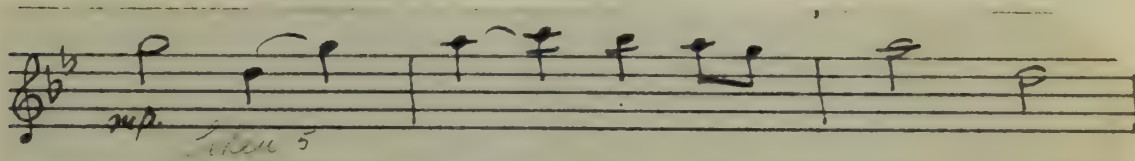




which, in its arioso style, reminds one of Franck. It continues for pages like the "eternal melody" of Wagner and is euphonious even though somewhat unplastic.

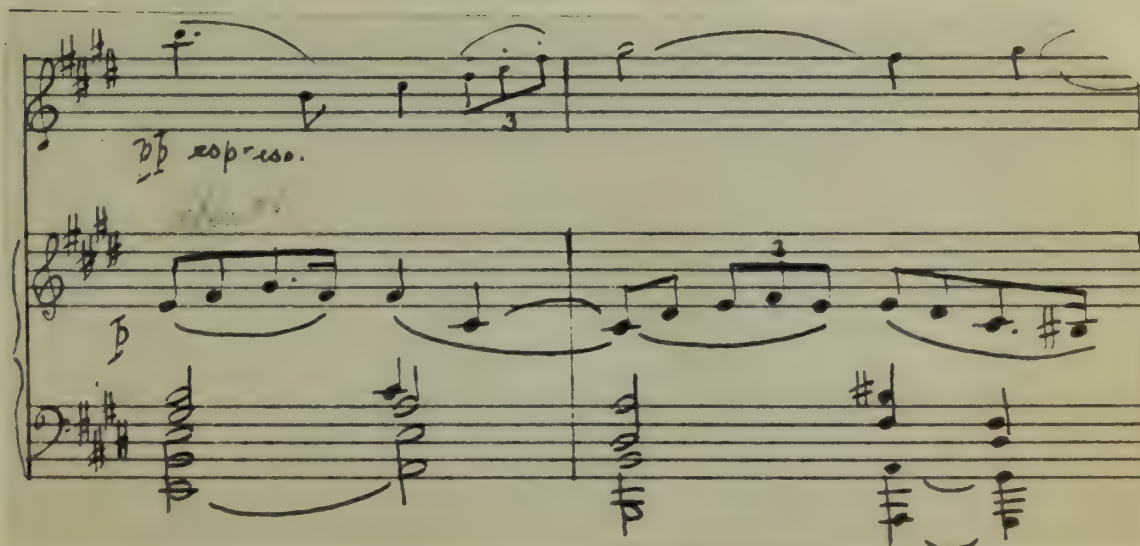
An eleven measure recitative (Très animé) introduces the G minor theme of the third movement.

Example 503



presented and worked out in the same manner as the principal theme in the first movement. This first movement theme appears (measure 112) in the last movement in combination with a theme first suggested at measure 91:

Example 504





...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...  
...the ... of ...

At measure 155 an ostinato bass figure has chorale treatment (piano right hand) above it. As this continues the violin introduces arpeggio figures -

Example 505



in concertante style, leading to one of the several climaxes in this prolonged and involved movement. At measure 201 the counter-motive of the first movement is given by the piano and is extensively developed, always with a new counterpoint. The entire sonata is greatly influenced in harmonic nature and melodic frame by the composer of "Tristan und Isolde."

The founder of the Paris École Normal de Musique, Jean Huré (1877-1930), composed a Sonate pour Piano et Violon (1900-01) and a Sonatina (1907). In four movements, the Sonata opens with a slow introduction, a pathetic and dramatic fantasy employing recitative:



## Example 506



With its energetic tremolo of the violin and the thirty-second-note glissando runs of the piano, it is not a sonata-like movement.

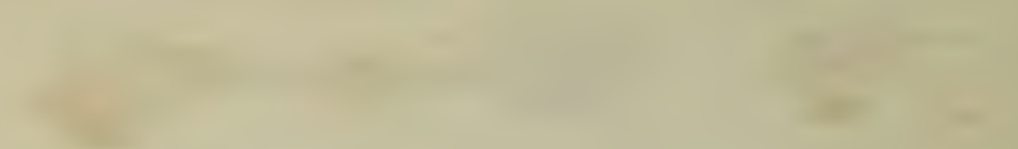
The second movement is full-sounding and solemn. Its character is not unlike the first movement. The Lent très doux theme comes from the first movement.

The third movement is a scherzo containing a song-like trio in the remote key of G flat major:

## Example 507

After the repeat of the scherzo, the trio returns in the same C major key and the conclusion is formed on the rhythm of the scherzo.





THESE ARE THE REMAINS OF THE  
ANCIENT CITY OF THE  
THESE ARE THE REMAINS OF THE  
ANCIENT CITY OF THE  
THESE ARE THE REMAINS OF THE  
ANCIENT CITY OF THE  
THESE ARE THE REMAINS OF THE  
ANCIENT CITY OF THE

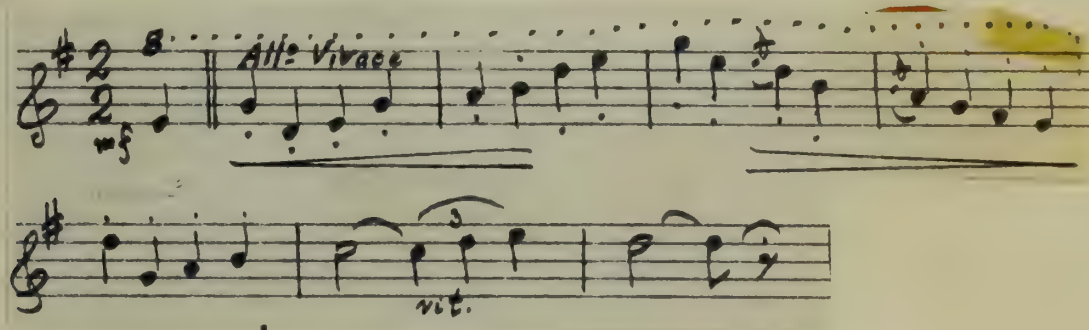


THESE ARE THE REMAINS OF THE  
ANCIENT CITY OF THE

The finale which takes its theme from the opening recitative of the first movement features a striking fugato. This leads to recapitulation in C minor with a conclusion in C major recalling the principal themes.

The Sonatine has a gay introductory theme like a French folk-song with an American tinge:

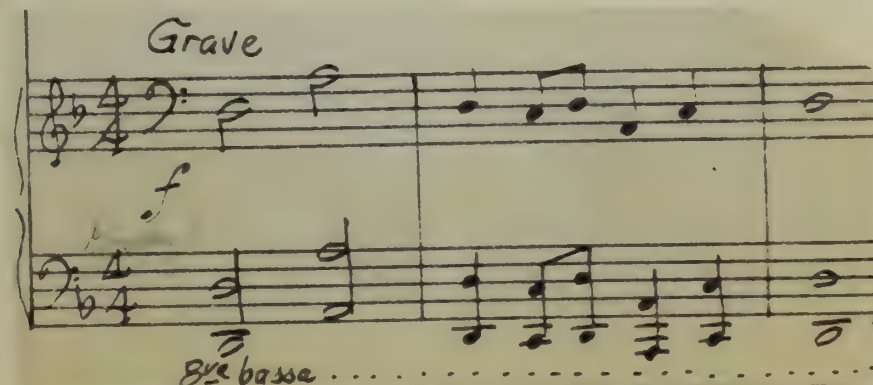
Example 508



Its form is sonata-allegro. The second movement is a charming song without words and the third movement is a minuet, somewhat more involved than the preceding movements.

The chamber music of Gabriel Grovlez (1879-1940), French composer and pupil of Fauré, consists of a Violin Sonata<sup>1</sup> (composed 1904). It is in two sections - the animé and adagio being played without pause, as are also the last two movements.

Example 509



<sup>1</sup>Cf. Florent Schmitt "Gabriel Grovlez" in Cobbett's Cyclopaedia of Chamber Music, Vol. I, pp. 499-500.

1875  
The following is a list of the names of the persons who have been elected to the office of the President of the United States since the year 1789. The names are given in the order in which they were elected, and the year of their election is given in parentheses. The names are given in the order in which they were elected, and the year of their election is given in parentheses.



The following is a list of the names of the persons who have been elected to the office of the President of the United States since the year 1789. The names are given in the order in which they were elected, and the year of their election is given in parentheses. The names are given in the order in which they were elected, and the year of their election is given in parentheses.



## Example 510

Example 510 is a musical score in B-flat major, 2/4 time. The top staff is a single melodic line for piano, marked *p en Cédant*. The bottom two staves are for piano accompaniment, marked *Es. 12/8* and *b5*. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, creating a dense texture. The melody consists of a series of eighth and quarter notes, some with slurs.

The A major theme of the adagio is stated in canon in the adagio recapitulation.

## Example 511

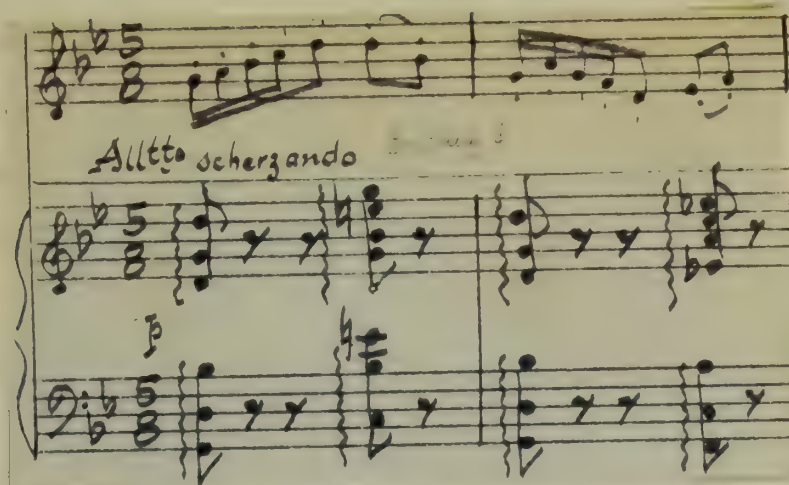
Example 511 is a musical score in D major, 5/8 time. The top staff is a single melodic line for piano, marked *Tempo* and *mf*. The bottom two staves are for piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, creating a dense texture. The melody consists of a series of eighth and quarter notes, some with slurs.

The scherzo is a splendid example of 5/8 rhythm:





## Example 512



and the finale is in sonata-allegro form. The left-hand of the piano accompanies the first theme in parallel fifths:

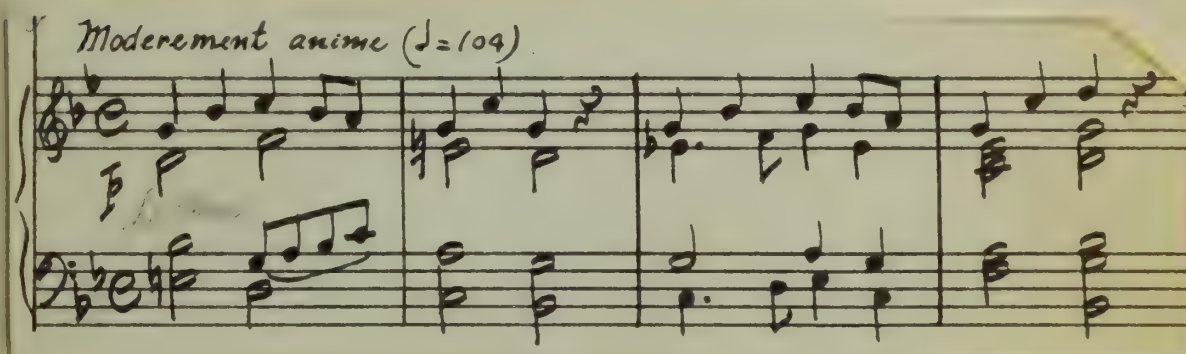
## Example 513

In its length (55 pages), melody, harmony, clarity of structure, and light texture, this sonata is typically French. Fauré's influence is evident.



Paul Le Flem's (b. 1881) Sonate en Sol mineur pour Violon et Piano has a classical first movement. The Andante, built in two sections on materials already employed, begins as a sort of elegy. The third movement is a rondo on a folk-song theme, with the principal theme in 5/4 time as accompaniment. This latter theme is strongly folk-like.

Example 514



The composer reflects, in this work, the principles of his teacher D'Indy.

Continuing the Franck-D'Indy tradition are yet to be mentioned Gabriel Pierné (1863-1937) for Opus 36 in D minor, Louis Vierne (1870-1937); pupil of Franck) for Opus 23 (1908), and Gustave Samazeuilh (b. 1877), pupil of D'Indy for his Violin Sonata in B minor (1904). Louis Thirion (b. 1879), pupil of Ropartz wrote a C minor Sonata, Opus 14 (1912). The Roumanian, Georges Enesco (b. 1881), a pupil of Faure, has written 3 sonatas for violin and piano. The first, Opus 2 in D major (1898) and the second, Opus 6 in F minor (1901) are written in the French technique. The third Sonata belongs to a later period.

It is with Claude Debussy's (1862-1918) last work, his Six Sonates for various instruments, that a return to a simplification of the sonata





form is noted. Debussy marks a turning away (with some exceptions of course) from the "principe cyclique" movement of César Franck and his followers which brought forth a renaissance of French chamber music.

In addition to the cyclic idea, the virtuosi of the French Violin School inspired composers to write violin sonatas by their style of playing and warmth of tone. Eugene Ysaÿe and Raoul Pugno were, by their performances, the shaping spirits of many sonatas.

Debussy's Sonate pour Violon et Piano (1917) is the third of the group of six sonatas composed in memory of his wife, Emma. It has three movements. The first movement approaches sonata-allegro form - the recapitulation is not in any way exact. It is modest and much simpler than most piano compositions of Debussy, yet it is not lacking in refinement. There are no dramatic traits, no exciting climaxes and the accompaniment to the sparse thematic material is reticent and thin. Chords are frequently repeated and notes of the same sound are tied over at length. The first theme is built on the plain sounds of the triad:

Example 515

The musical score for Example 515 is written for Violin and Piano. It is in 3/4 time and the key signature has two flats (B-flat major). The score is divided into three systems. The first system is for the Violin (Vln), marked *p dolce espress.* and *Allo vivo (SS=d.)*. The second system is for the Piano (P), marked *p dolce sostenuto*. The third system is for the Piano (P), marked *p poco marcato*. The score shows the first theme built on the plain sounds of the triad.



The Intermede (movement II) commences with a violin cadenza (accompanied) -

Example 516

The musical score for Example 516 is a violin cadenza. It is written for violin and piano. The violin part is in G major (one sharp) and 4/4 time. It begins with a tempo marking 'l'entoque et léger (♩=75)'. The piano part is in G major and 4/4 time. The score includes various musical notations such as staccato, tenuto, and ad lib. quasi cadenza.

extending to the au movement. Here again are many repeated notes, this time in light staccato style, and clashing tone clusters for the piano. The third movement surprisingly uses the first theme of the opening movement. Tone clusters, ninth chords, sequences, and ostinato treatment are abundantly employed. This sonata is well sounding, but cannot be compared with the great sonatas of Brahms's and Beethoven and is not of Debussy's best utterances. It is significant however, that he wrote in this form.

Without the influence of César Franck it would be difficult to say what course French chamber music would have taken. The "principe cyclique" reaches its fullest and most perfect expression in Franck's compositions, particularly in his violin sonata. Lalo and Saint-Saëns show classical tendencies in their sonatas. Saint-Saëns approaches the





[illegible text block]

[illegible text block]

dramatic and pathetic style of Beethoven. Fauré's first sonata is related to the Schumann style but his second sonata (1917), which emphasizes rhythm and harmony at the expense of melodic interest, shows a post-romantic trend.

D'Indy's sonata is a combination of César Franck and Wagner (an important influence on French composers of this period) styles; and the sonatas of Magnard, Witkowski and Roussel are exemplary of the excessive length and the sometimes thematic monotony which may result from the use of the cyclical principle. By the simplicity of its form the Debussy sonata marks a point where the French sonatas begin to become less lengthy, involved and complex, abandoning the complicated and rich construction of the romantic era.



## SUMMARY

The violin serves as an obligato or accompaniment instrument in the violin sonatas of Haydn (c. 1775), and the evolution of the treatment of the violin first as an obligato to the piano to its acceptance as an equal partner with the piano can be seen in the twenty-five violin sonatas of Mozart. In the Beethoven sonatas the violin is firmly established as an equal partner to the piano, the sonata becomes structurally bolder and there is a greater intensity of emotional expression.

Schumann uses the sonata form as a vehicle for his romantic expressions and Brahms's sonatas represent the highest conception of balance between the most dramatic form and the highest polyphony. Schumann and Brahms exert by far the greater influence on composers of this period (1851-1917). The Scandinavian composers use sonata form as a framework for their national melodies and harmonies. Composers of central, southern and eastern Europe, England and America are influenced more by the German than by the French school.

With the pupils and followers of Franck (who use cyclical treatment) the violin sonata becomes more involved and more advanced in chromatic harmony and its structure is considerably expanded. A trend for French sonatas to become less complicated in style and structure begins with Debussy's Violin Sonata (1917). This Sonata would seem, then, to mark a logical ending to this dissertation



CHAPTER

The first thing I noticed when I stepped out of the train was the cold air. It was a sharp contrast to the warm, humid air of the South. I had heard that the North was cold, but I didn't realize how cold it would be. The wind was biting, and the sun was a pale, distant glow in the sky. I wrapped my coat around myself and tried to ignore the shivers running down my spine. The train had stopped at a small, desolate station. There were no people here, no signs of life. Just a few wooden planks for a platform and a single, flickering lantern. I stood there for a moment, looking out at the vast, empty landscape. The ground was covered in a thin layer of snow, and the trees were bare and skeletal. It felt like I had been transported to another world, one that was harsh and unforgiving. I took a deep breath, trying to steady my nerves. I knew I had to keep going, no matter how difficult it might be. I turned back towards the train, where a small group of people were waiting. They looked at me with curiosity and a hint of suspicion. I gave them a weak smile and tried to act as if I belonged there. As the train started to move again, I felt a sense of relief. I was back on my way, even if it was just a short distance. The journey ahead was long and uncertain, but I was determined to see it through. I would face whatever challenges came my way, no matter how daunting they might seem.

since it contains features characteristic of the post-romantic style. The years 1851-1917 signify one of the most important periods in the history of the violin sonata.



A CATALOGUE OF SONATAS  
FOR VIOLIN AND PIANO COMPOSED  
BETWEEN 1851 - 1917



THE  
JOURNAL OF THE  
ROYAL ANTHROPOLOGICAL INSTITUTE  
OF GREAT BRITAIN AND IRELAND  
Vol. 31. Part 1. 1901.

## KEY TO CATALOGUE

This catalogue aims to list as completely as possible all the published sonatas for violin and piano composed between the years 1851 and 1917. Composers are listed in the chronological order of their birth dates. Wherever it is possible, the place of birth and death of each composer is given. An asterisk (\*) at the left-hand side of a composer's name signifies that his (or her) sonatas are discussed in the dissertation on the pages indicated at the right of the composer's name. The date of first publication, if known, appears after the name of the publisher.

## GENERAL ABBREVIATIONS

b.	born
d.	died
Maj.	Major
Min.	Minor
Op.	Opus
Opp.	Opera



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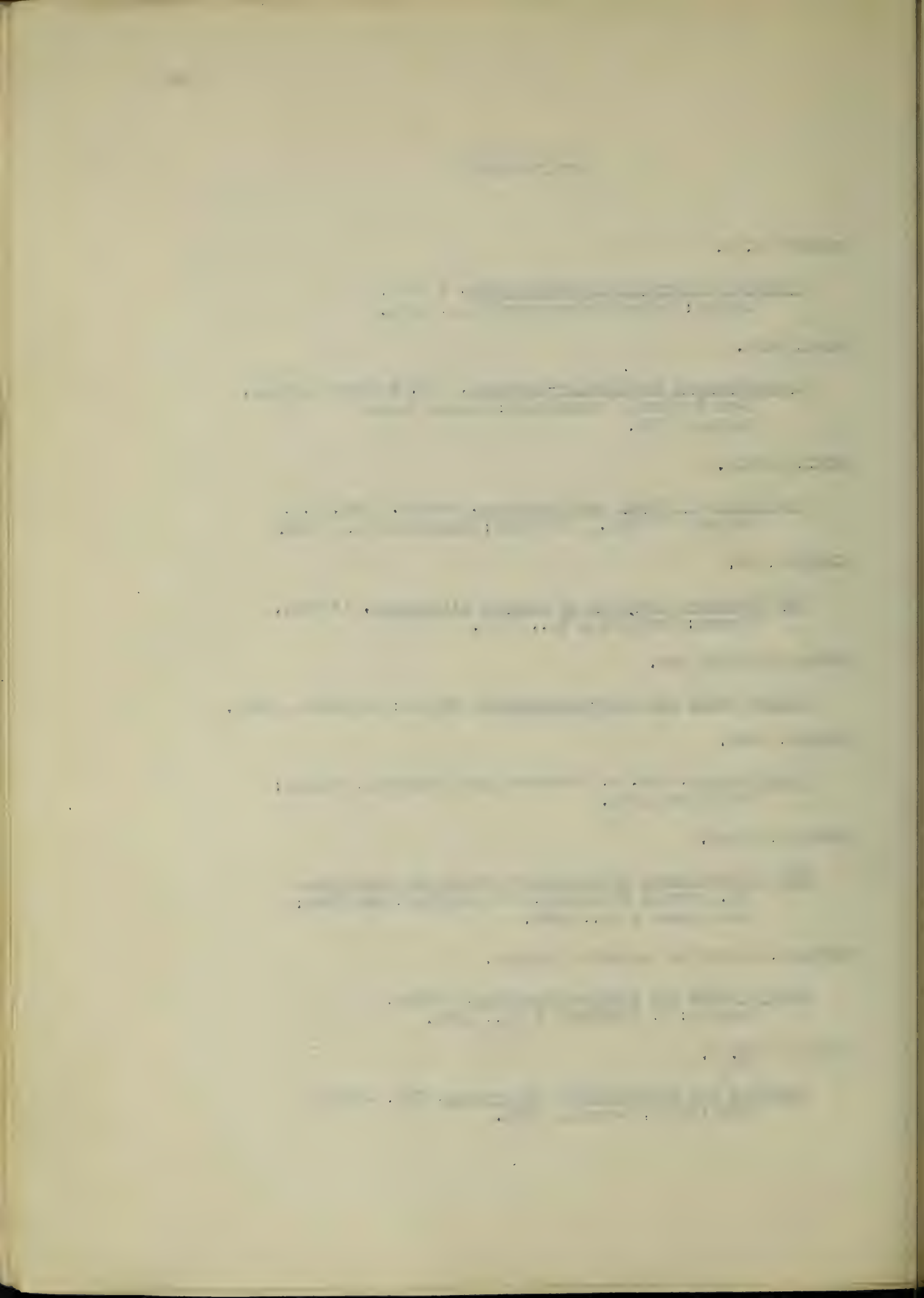
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## ABBREVIATIONS OF PUBLISHERS

CITY	PUBLISHER	ABBREVIATION
Amsterdam	Alsbach & Co.	Alsbach
Augsburg	Böhm & Sohn Anton	Böhm & S.
Basel	Hug & Co.	Hug
Bergen	Norsk Musikforlag	Norsk
Berlin	Fritz Augustin	Augustin
	Ed. Bote & G. Bock	B. & B.
	C. A. Challier & Co.	Challier
	Ernst Eulenberg	Eulenberg



Adolph Furstner	Furstner
Odeon - Musik - Haus	Odeon
Beabe & Plothow	R. & P.
Franz Ries	Ries
Ries & Erler	R. & E.
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Oliver Ditson	Ditson
Arthur P. Schmidt	A. P. Schmidt
White Smith Music Co.	White Smith

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Hainauer

## Brunn

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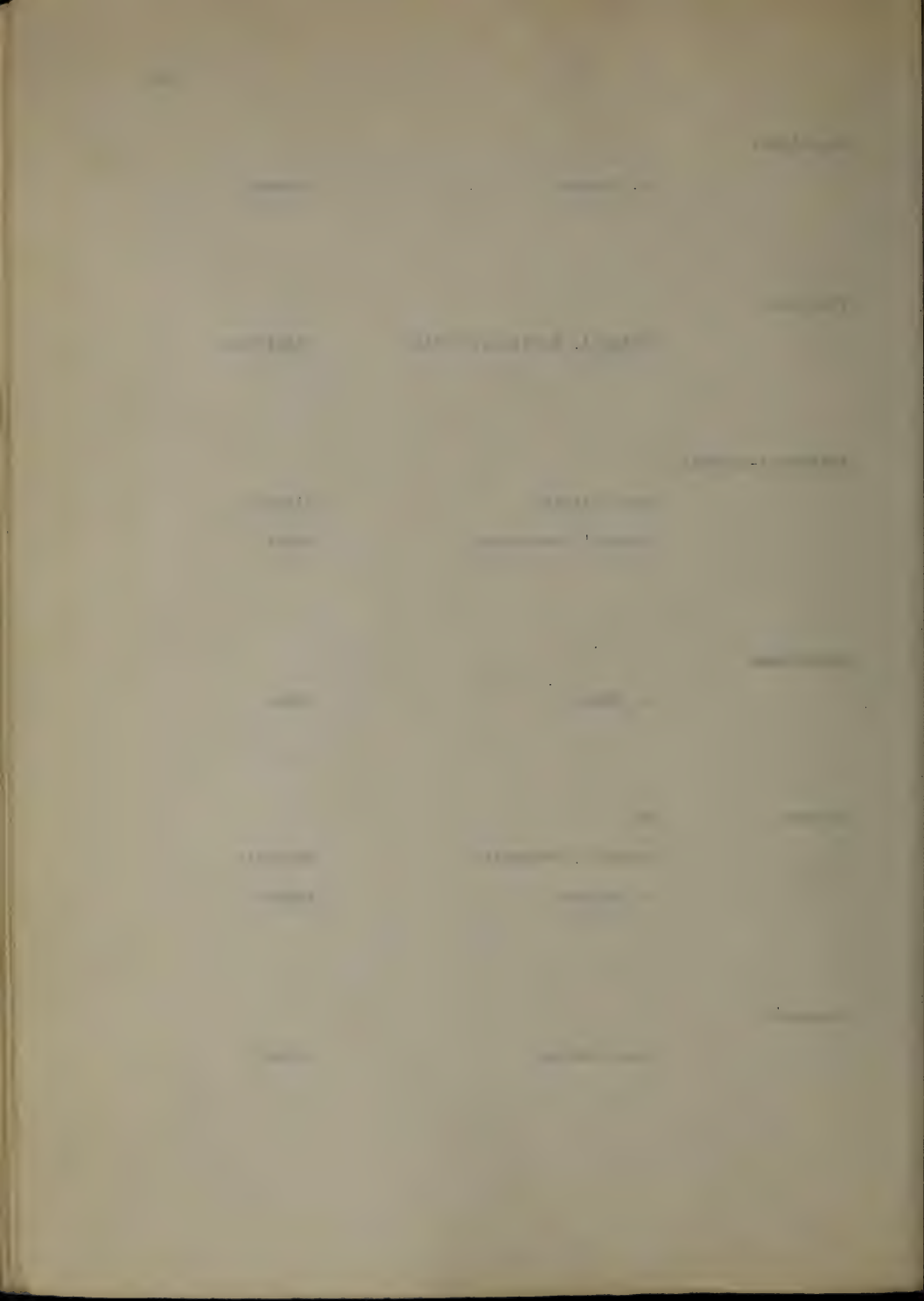
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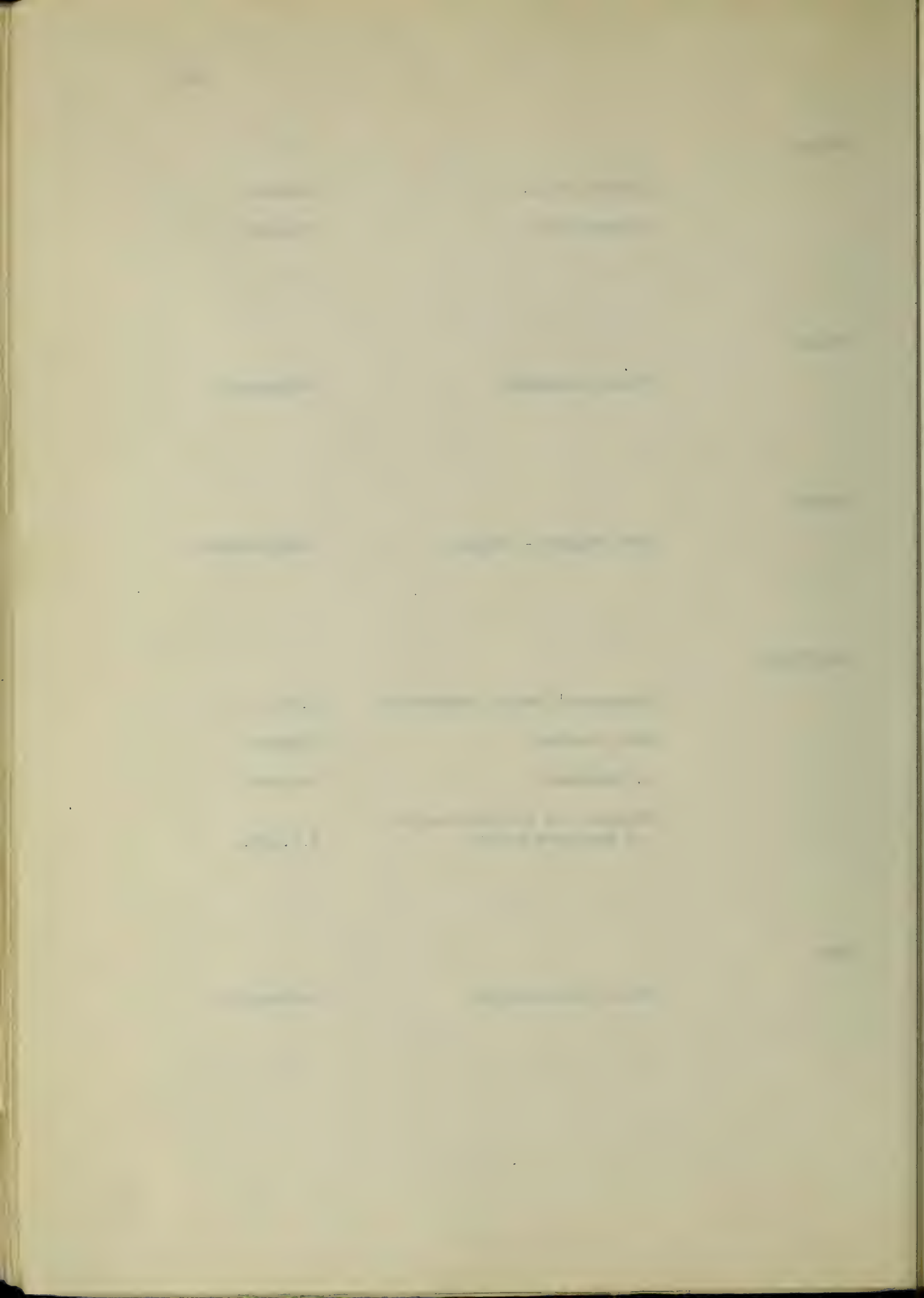
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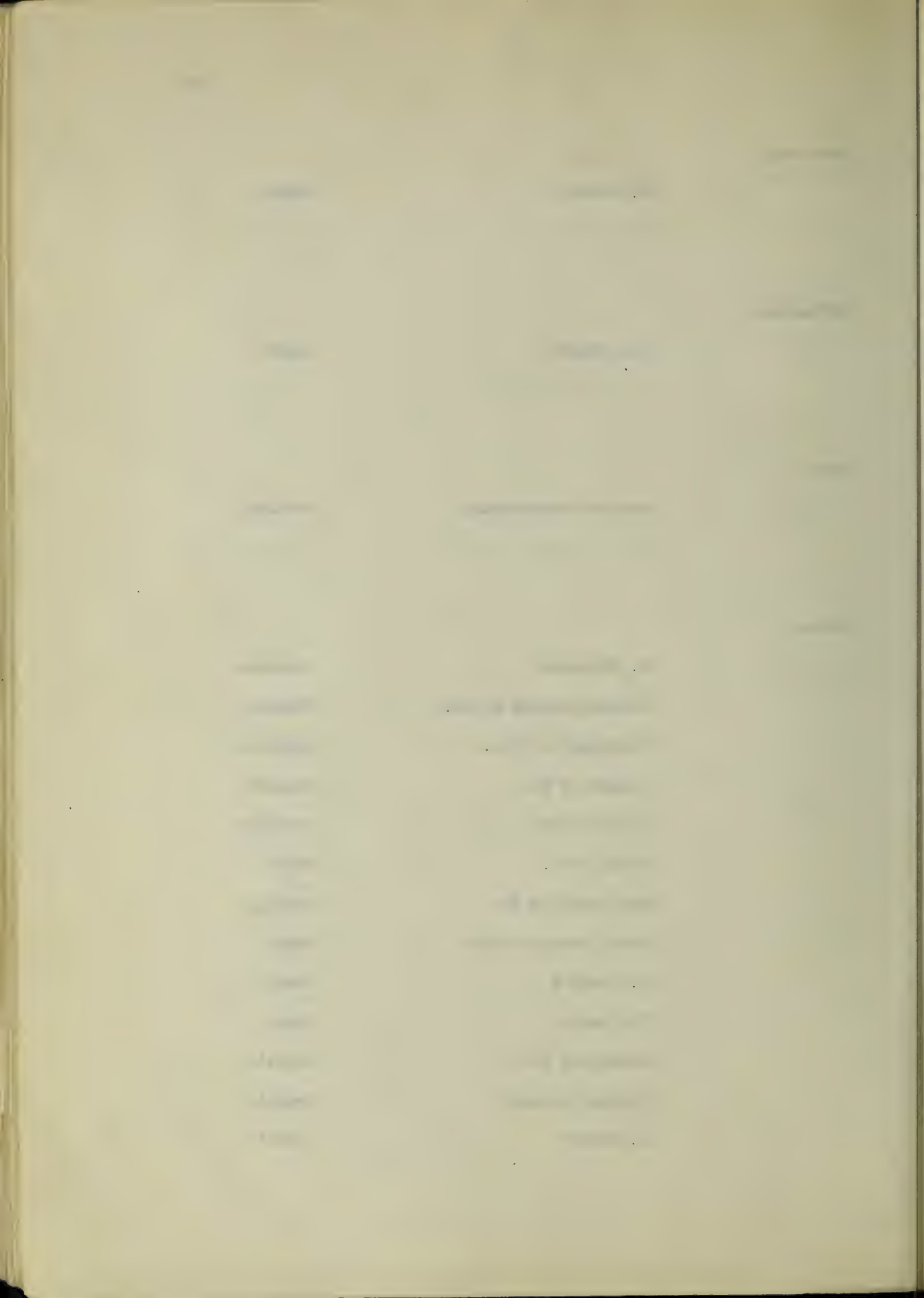
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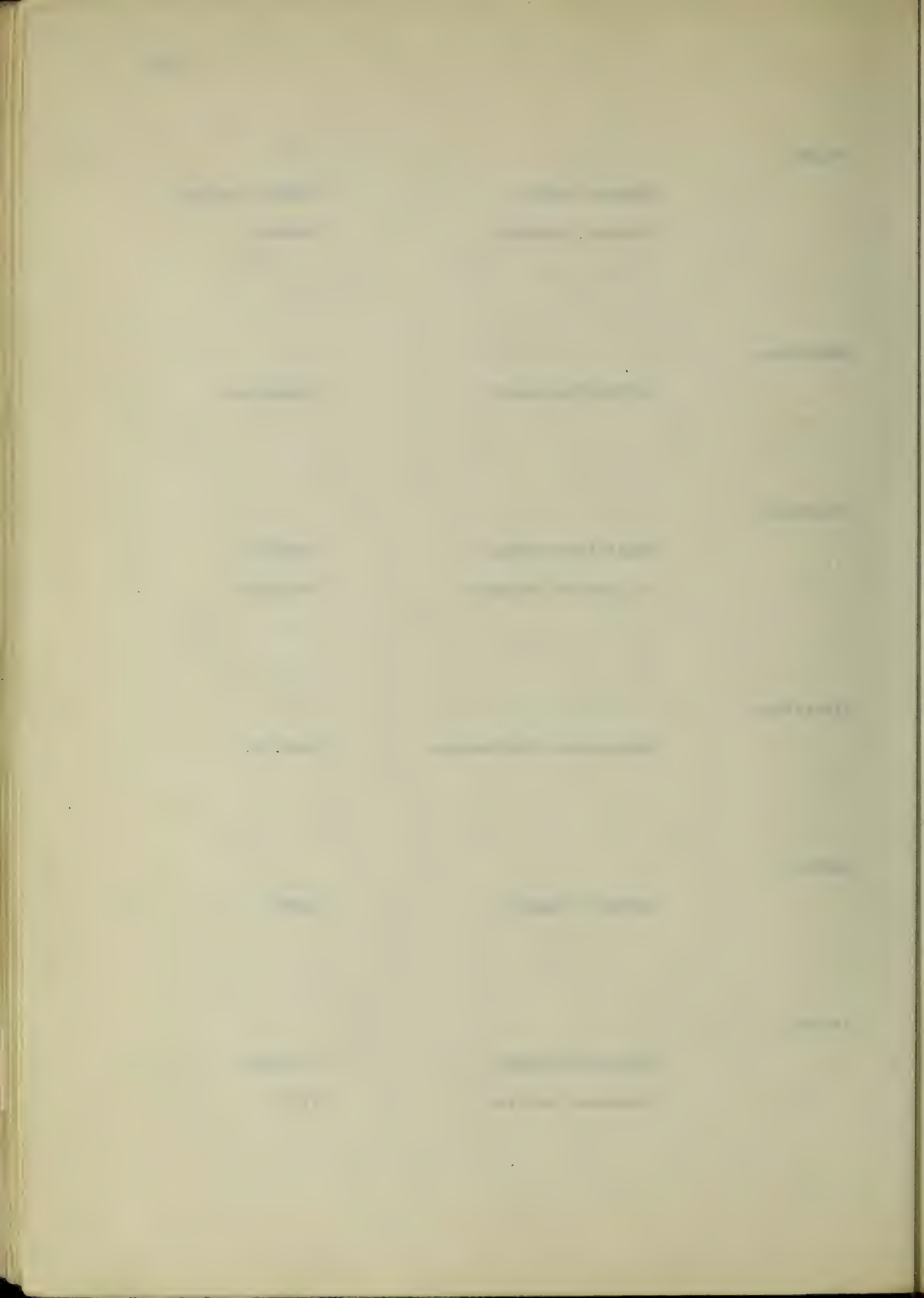
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SCHMITT, ALOYS, (b. Erlenbach, Bavaria, 1788;  
d. Frankfort-on-Main, 1866)

Sonata, G Maj., Op. 118  
Hofmeister, 1854.

HÉRIOT, CHARLES AUGUST DE, (b. Louvain, 1802;  
d. there 1870)

1st Sonata Concertante, Op. 67  
Brandus.

FARRENC, LOUISE, (b. Paris, 1804;  
d. there, 1875)

Sonata, C Min., Op. 37  
Leduc.

Sonata, A Maj., Op. 39  
Leduc.

BENEDICT, JULIUS, (b. Stuttgart, 1804;  
d. London, 1885)

Sonate, E. Maj., Op. 88  
Kistner.

DORN, HEINRICH, (b. Königsberg, 1804;  
d. Berlin, 1892)

Sonate, Op. 5  
Hofmeister.

HARTMANN, JOHANN PETER EMILIUS, (b. Copenhagen, 1805;  
d. there, 1900)

Sonata, C Maj., Op. 39  
Hansen, 1846.

Sonata, G Min., Op. 83  
Hansen, 1888.

LACHNER, IGNAZ, (b. Rain, 1807;  
d. Hanover, 1895)

Sonata, D maj., Op. 73  
Hofmeister.



RICHTER, ERNST FRIEDRICH EDUARD, (b. Gross-Schönau, Saxony, 1808;  
d. Leipzig, 1879)

Sonata, A Min., Op. 26  
B. & H.

\*SCHUMANN, ROBERT ALEXANDER, (b. Zwickau, Saxony, 1810;  
d. Endenich, near Bonn, 1856)

1

Sonata, A Min., Op. 105  
Hofmeister, 1852.

Sonata, D Min., Op. 121  
B. & H., 1855.

DECKER, KONSTANTIN, (b. Fürstenau, 1810;  
d. Stolp, 1878)

Sonata, B Min., Op. 33  
Heinrichshofen, 1853.

KÜCKEN, FRIEDRICH, (b. Bleckede, Hanover, 1810;  
d. Schwerin, 1882)

2 Leichte und Angenehme Sonatinen, B Maj.  
Op. 12, No. 1  
Ebend.

Deux Duos en Forme de Sonates, A Maj., C Maj.  
Op. 13, No. 1  
Niemeyer.

Sonates, C Maj., Op. 16, No. 1, 2  
Schuberth.

HAMEL, EDUARD, (b. Hamburg, 1811;  
d. there, 1888)

Sonate Pastoral  
Hamelle, 1858.

HAUFF, JOH. CHRISTIAN, (b. Frankfurt-on-Main, 1811;  
d. there, 1891)

Sonate, D Maj., Op. 12  
André, 1856.





TAUBERT, WILHELM, (b. Berlin, 1811;  
d. there, 1891)

Sonata, A Maj., Op. 104  
Hofmeister, 1855.

DERCKUM, FRANZ, (b. Cologne, 1812;  
d. there, 1872)

Sonate, D Maj., Op. 13

Sonate, Op. 14  
Ries.

RIETZ, JULIUS, (b. Berlin, 1812;  
d. Dresden, 1877)

Sonate, G Min., Op. 42  
B. & H.

BOURGES, MAURICE JEAN, (b. Bordeaux, 1812;  
d. Paris, 1881)

1st Sonata, D Minor  
Durand, 1862.

2nd Sonata, E Flat Major  
Hamelle.

GRÄDENER, CARL GEORG PETER, (b. Rostock, 1812;  
d. Hamburg, 1883)

Sonata, D Maj., Op. 11  
B. & H.

FLOWTOW, FRIEDRICH VON, (b. Teutendorf, Mecklenburg, 1812;  
d. Darmstadt, 1883)

Sonata, A Maj., Op. 14  
Cranz, 1861.

REITER, ERNST, (b. Wertheim, Baden, 1814;  
d. Basel, 1875)

Sonata, A Maj., Op. 11  
Peters, 1862.

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VOLKMANN, FRIEDRICH ROBERT, (b. Lommatzsch, Saxony, 1815;  
d. Budapest, 1883)

First Sonatina, Op. 60

Second Sonatina, Op. 61.

KAYSER, HEINRICH ERNST, (b. Altona, 1815;  
d. Hamburg, 1888)

Four Sonatas, G Maj., A Min., F Maj., C Maj., Op. 33  
Cranz, 1868.

\*GADE, NIELS WILHELM, (b. Copenhagen, 1817;  
d. there, 1890)

121

Sonata, A Maj., Op. 6  
B. & H., 1843 & 1891

Sonata, D Min., Op. 21  
B. & H., 1850 & 1893

Sonata, B Flat Maj., Op. 59  
B. & H., 1887 & 1907.

FRANCK, EDUARD, (b. Breslau, 1817;  
d. Berlin, 1893)

Sonata, C Min., Op. 19  
R. & E.

Sonata, A Maj., Op. 23  
R. & E.

Sonata, E. Maj., Op. 60  
Stahl

MUGELLINI, BRUNO, (1817-1912; Italian Composer)

Sonata, G Minor  
Peters, 1908.

BAZZINI, ANTONIO, (b. Brescia, 1818;  
d. Milan, 1897)

Sonata, E Min., Op. 55  
Ricordi.



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d. Hoboken, N. J., 1900)

Grand Sonate, A Min., Op. 8  
J. Schuberth

EVERS, KARL, (b. Hamburg, 1819;  
d. Vienna, 1875)

Sonata, D Maj., Op. 65  
Kistner, 1854.

GOUVY, LOUIS THEODORE, (b. Goffontaine, Saarbruck, 1819;  
d. Leipzig, 1898)

Sonata, G Min., Op. 61  
B. & H.

RÖSLER, GUST, (b. 1819;  
d. Dessau, 1882)

Leichte Sonate, C Maj., Op. 10  
Heinrichshofen, 1872.

SCHIMON, ADOLF, (b. Vienna, 1820;  
d. Leipzig, 1887)

Sonata, Op. 20  
Heugel.

REICHEL, ADOLF, (b. Tursnitz/Graudenz, 1820;  
d. Bern, 1896)

Sonate, Op. 16  
Peters, 1854.

WILLMERS, HEINRICH RUDOLF, (b. Berlin, 1821;  
d. Vienna, 1878)

Grande Sonate Brillante, C Sharp Min., Op. 11  
Schuberth, 1844

Sonata, B Flat Maj., Op. 94  
B. & B., 1865.

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MAYER, EMILIE, (b. Friedland, 1821;  
d. Berlin, 1883)

Sonata, F Maj., Op. 17  
Augustin.

Two Sonatas, A Min., E Min., Opp. 18, 19  
B. & B.

Sonata, A Maj., D Min., Op. 21, 29.  
Rühle.

KIEL, FRIEDRICH, (b. Puderbach, near Siegen (Rh. Prussia) 1821;  
d. Berlin, 1885)

Sonata, D Min., Op. 16  
Schlesinger.

Two Sonatas, D Min., F Maj., Op. 35.  
Simrock.

Sonata, E Min., Op. 51  
Simrock.

\*RAFF, JOSEPH JOACHIM, (b. Lachen, Lake of Zurich, 1822;  
d. Frankfort-on-Main, 1882)

90

Sonata, E Min., Op. 73  
Peters, 1859.

Sonata, A Maj., Op. 78  
Peters, 1861.

Sonata, D Maj., Op. 128  
Peters, 1867.

Sonata, G Min., Op. 129.  
Peters, 1867.

Sonata, C Min., Op. 145  
Peters, 1869.

\*FRANCK, CÉSAR AUGUSTE, (b. Liège, 1822;  
d. Paris, 1890)

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Sonata, A Major  
Hamelle, 1886.



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LUTZ, WILHELM MEYER, (b. Männerstadt, Kissingen, 1822;  
d. London, 1903)

Sonate, D Maj., Op. 23  
André, 1874.

TELLEFSEN, THOMAS, (b. Dronthjem, 1823;  
d. Paris, 1874)

Sonata, G Maj., Op. 19  
Costallat.

EHRHARDT, ANDREAS, (b. 1823;  
d. Hamburg, 1884)

Sonate, C Maj., Op. 21  
F. Schubert Jr., 1876.

\*LALO, ÉDOUARD VICTOR ANTOINE, (b. Lille, 1823;  
d. Paris, 1892)

247

Sonata, D Maj., Op. 12  
Durand.

GASTINEL, LÉON GUSTAVE CYPRIEN, (b. Villers, near Auxonne, 1823;  
d. Fresnes-les-Rungis, 1906)

Four Sonatas  
Richault.

LÜHRSZ, KARL, (b. Schwerin, 1824;  
d. Berlin, 1882)

Three Sonatas, D, G, A Minor, Op. 21  
B. & H., 1850.

Sonata, F Maj., Op. 31  
Simrock, 1862.

SMETANA, BEDŘICH, (b. Leitomischl, 1824;  
d. Prague, 1884)

Sonatina, D Min., Op. 27  
Urbanek.

WICHMANN, HERMANN, (b. Berlin, 1824;  
d. Rome, 1905)

Sonata, D Maj., Op. 16  
Heinrichshofen.

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\*REINECKE, CARL HEINRICH CARSTEN, (b. Altona, 1824;  
d. Leipzig, 1910)

30

Sonata, E Min., Op. 116  
B. & H.

Three Sonatinas, F, G, B Flat, Op. 108  
Simrock.

SEYFFARDT, ERNST HERMANN, (b. Dreden, 1825;  
d. Berlin, 1901)

Sonata, A Min., Op. 9  
Cranz, 1883.

REISSMANN, AUGUST, (b. Frankenstein, Silesia, 1825;  
d. Wiesbaden, 1903)

Sonata, G Min., Op. 6  
Heinrichshofen.

Sonata, E Flat Maj., Op. 17  
Heinrichshofen.

HOLSTEIN, FRANZ VON, (b. Brunswick, 1826;  
d. Leipzig, 1878)

Sonata, F Maj., Op. 40  
Peters, 1899.

BERENS, HERMANN, (b. Hamburg, 1826;  
d. Stockholm, 1880)

Sonata, G Maj., Op. 5  
Cranz.

SPEIDEL, WILHELM, (b. Ulm, 1826;  
d. Stuttgart, 1899)

Sonata, E Min., Op. 61  
Leuckart.

MACFARREN, WALTER CECIL, (b. London, 1826;  
d. there, 1905)

Sonatas, F Maj., D Major  
Novello.



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PAUER, ERNST, (b. Vienna, 1826;  
d. Jugenheim, near Darmstadt, 1905)

Sonata, A Min., Op. 46  
Siegel.

MATHIAS, GEORGES AMÉDÉE, (b. Paris, 1826;  
d. there, 1910)

Sonata, G Maj., Op. 68  
Hamelle.

DUPONT, AUGUSTE, (b. Ensival, near Liège, 1827;  
d. Brussels, 1890)

Sonata, E Maj., Op. 14  
B. & H., 1852.

MEINARDUS, LUDWIG SIEGFRIED, (b. Hooksiel, Oldenburg, 1827;  
d. Bielefeld, 1896)

Duo (sonata) G Maj., Op. 5  
Leuckart, 1856.

Duo (sonata) A Maj., Op. 12  
Leuckart, 1862.

BARBEDETTE, HIPPOLYTE LA ROCHELLE, (b. Poitiers, 1827;  
d. Paris, 1901)

Sonata, Op. 65  
Hamelle.

Sonata, Op. 188  
Hamelle.

GRIMM, JULIUS OTTO, (b. Pernau, Livonia, 1827;  
d. Münster, 1903)

Sonate, A Maj., Op. 14  
Rieter-Biedermann, 1869.

\*BARGIEL, WOLDEMAR, (b. Berlin, 1828;  
d. Berlin, 1897)

Sonata, F Min., Op. 10  
Fürstner, 1858, 1882.

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STIEHL, HEINRICH FRANZ DANIEL, (b. Lübeck, 1829;  
d. Reval, 1886)

Sonata, B Flat Maj., Op. 100  
Schott.

\*RUBINSTEIN, ANTON GREGOR VON, (b. Viykhvatinet, Podolia (Russia), 1829;  
d. Peterhof, near St. Petersburg, 1894) 193

Sonata, G Maj., Op. 13  
Peters.

Sonata, A Min., Op. 19  
B. & H.

Sonata, B Min., Op. 98  
Simrock.

ADELBURG, AUGUST VON, (b. Constantinople, 1830;  
d. Vienna, 1873)

Sonata, G Min., Op. 7  
Kahnt, 1857.

Sonata, D Min., Op. 10  
Leuckart, 1860.

ALTÈS, ERNEST-EUGÈNE, (b. Paris, 1830;  
d. St.-Dyé, n. Blois, 1899)

Sonata, F Min., Op. 31  
Costallat.

\*GOLDMARK, KARL, (b. Keszthely, Hungary, 1830;  
d. Vienna, 1915)

169

Sonata, D Maj., Op. 25  
Schott.

KOPCZYNSKI, JAN DE, (b. 1831, Russian composer)

Sonata, C Minor  
Kocipinski (Kiev), 1864.

NORMAN, LUDWIG, (b. Stockholm, 1831;  
d. Stockholm, 1885)

Sonata, D Min., Op. 3  
Kistner, 1852.





JADASSOHN, SALOMON, (b. Breslau, 1831;  
d. Leipzig, 1902)

Sonata, G Min., Op. 5  
Hofmeister.

RAPPOLDI, EDWARD, (b. Vienna, 1831;  
d. Dresden, 1903)

Sonata, F Maj., Op. 1  
Simrock, 1872.

Sonata, A Min., Op. 3  
B. & H., 1874.

MÜLLER, CARL CHRISTIAN, (b. Saxe-Meiningen, 1831;  
d. New York, 1914)

Sonate, A Maj., Op. 61  
B. & H.

LANGHANS, FRIEDRICH WILHELM, (b. Hamburg, 1832;  
d. Berlin, 1892)

Sonata, A Min., Op. 11  
R. & E., 1878.

ZELLNER, JULIUS, (b. Vienna, 1832;  
d. Mirzzuschlag, 1900)

Sonata, D Maj., Op. 20  
Cranz, 1877.

Sonata, F Maj., Op. 30  
Brockhaus, 1881.

BIBL, RUDOLF, (b. Vienna, 1832;  
d. there, 1902)

Sonata, B Flat Maj., Op. 42  
Brockhaus, 1880.

WÜLLNER, FRANZ, (b. Münster, Westphalia, 1832;  
d. Braunfels-on-the-Lahn, 1902)

Sonata, E Min., Op. 30  
Doblinger, 1870.

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MATTHISON-HANSEN, JOHANN GOTFRED, (b. Roeskilde, Denmark, 1832;  
d. Copenhagen, 1909)

Sonata, F Min., Op. 11  
B. & H., 1877.

RANDEGGER, ALBERTO IGINIO, (b. Trieste, 1832;  
d. London, 1911)

Sonata, E Min., Op. 15  
Novello, 1903.

BENDEL, FRANZ, (b. Schönlinde, northern Bohemia, 1833;  
d. Berlin, 1874)

Sonata, E minor  
Challier, 1876.

HORNSTEIN, ROBERT, (b. Donaueschingen, 1833;  
d. Munich, 1890)

Sonata, G Min., Op. 7  
Bosworth, 1872.

\*BRAHMS, JOHANNES, (b. Hamburg, 1833;  
d. Vienna, 1897)

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Sonata, G Maj., Op. 78  
Simrock, 1880.

Sonata, A Maj., Op. 100  
Simrock, 1887.

Sonata, D Min., Op. 108  
Simrock, 1889.

BRAMBACH, KASPAR JOSEPH, (b. Bonn, 1833;  
d. there, 1902)

Sonata, D Min., Op. 55  
Wernthal, 1884.

Sonata, A Min., Op. 74  
Kistner, 1890.

WILM, NICOLAI VON, (b. Riga, 1834;  
d. Wiesbaden, 1911)

Sonata, G Min., Op. 92  
Peters.



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WINDING, AUGUST HENDRIK, (b. Taaro, Denmark, 1835;  
d. Copenhagen, 1899)

Sonata, G Min., Op. 5  
Cranz, 1865.

Sonata, F Min., Op. 35.  
Hansen, 1889.

DRAESEKE, FELIX, (b. Coburg, 1835;  
d. , 1913)

Sonata, B Maj., Op. 28  
Kistner.

CUI, CÉSAR ANTONOVITCH, (b. Vilna, Russia, 1835;  
d. Petrograd, 1918)

Sonata, D Maj., Op. 84.  
Jürgenson, 1911.

PFEIFFER, GEORGES JEAN, (b. Versailles, 1835;  
d. Paris, 1908)

Sonata, E Min., Op. 66  
Joubert.

SCHOLZ, BERNHARD E., (b. Mayence, 1835;  
c. Munich, 1916)

Sonata, E Flat Major., Op. 3  
Peters.

Sonata, A Min., Op. 55  
Hainauer.

Two Sonatas, D Maj., A Min., Op. 94  
Firnberg.

\*SAINT-SAËNS, CHARLES CAMILLE, (b. Paris, 1835;  
d. Algiers, 1921)

1st Sonata, D Min., Op. 75  
Durand.

2nd Sonata, E Flat Maj., Op. 102  
Durand.

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TO

DR. L. D. LANDAU

SUBJECT

RE: [illegible]

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BROUSTET, ÉDOUARD, (b. Tolosa, 1836;  
d. London, 1901)

Sonata.  
Durdilly.

HOLTEN, KARL (b. Hamburg, 1836;  
d. Altona, 1912)

Sonate, E Maj., Op. 5. 1865  
F. Schubert, Jr.

NAWRATIL, KARL, (b. Vienna, 1836;  
d. there, 1914)

Sonate, F Maj. Op. 20  
Rahter, 1894.

BÜRCEL, KONSTANTIN, (b. Liebau, Silesia, 1837;  
d. Breslau, 1909)

Sonata, A Min., Op. 14  
R. & E., 1869.

WIENIAWASKI, JOSEPH, (b. Lublin, 1837;  
d. Brussels, 1912)

Sonata, D Min., Op. 24  
B. & B., 1869.

Sonata, G Min., Op. 2  
Kistner.

BARNEKOW, CHRISTIAN, (b. St. Sauveur, Pyrenees, 1837;  
d. Copenhagen, 1913)

Sonata, F Maj., Op. 23  
Norsk-M., 1907.

TOTTMANN, KARL ALBERT, (b. Zittau, 1837;  
d. Leipzig, 1917)

Leichte Sonate, Op. 32  
Hofmeister, 1882.



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ZELENSKI, LADISLAS, (b. Galicia, 1837;  
d. Cracow, 1921)

Sonata, F Maj., Op. 30  
Hofmeister, 1879.

DUBOIS, THEODORE, (b. Rosnay, 1837;  
d. Paris, 1924)

Sonata, A Major  
Heugel, 1900.

LACOMBE, PAUL, (b. Carcassonne, Oude, France, 1837;  
d. there, 1927)

1st Sonata, A Min., Op. 8  
B. & H.

2nd Sonata, F Min., Op. 17  
Maho-Hamelle.

3rd Sonata, G Maj., Op. 98  
Maho-Hamelle.

\*CASTILLON, ALEXIS DE, (b. Chartres, 1838;  
d. Paris, 1873)

263

Sonata, C Maj., Op. 6. Comp. 1871-72  
Heugel.

WEBER, EDMOND, (b. Elsass, 1838;  
d. Strassburg, 1885)

Sonata, E Min., Op. 19  
Bosworth, 1882.

BOISDEFFRE, CHARLES HENRI-RÉNE DE, (b. Vesoul (Haute-Savoie) 1838;  
d. Vézelize, 1906)

Sonata, E Min., Op. 50  
Hamelle.

Sonata, G Maj., Op. 67  
Hamelle.

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THIEROIT, FERDINAND, (b. Hamburg, 1838;  
d. there 1919)

Sonata, E Min., Op. 24  
Siegel, 1874.

Sonata, A Maj., Op. 58  
Peters, 1892.

FREUDENBERG, WILHELM, (b. near Neuwied, 1828;  
d. Schweidnitz, 1928)

Sonata, Op. 20  
Hofmeister.

\*RHEINBERGER, JOSEF GABRIEL, (b. Vaduz, Liechtenstein, 1839;  
d. Munich, 1901)

35

Sonata, E Flat Maj., Op. 77  
Forberg, 1874.

Sonata, E Min., Op. 105  
Kistner, 1878.

GERNSHEIM, FRIEDRICH, (b. Worms, 1839;  
d. Berlin, 1916)

Sonata, C Min., Op. 4  
Peters, 1865.

Sonata, C Maj., Op. 50  
Peters, 1885.

Sonata, F Maj., Op. 64  
Peters, 1898.

Sonata, G Maj., Op. 85  
Simrock, 1912.

NÁPRAVNIK, EDUARD FRANTSOVITCH, (b. Bejst, near Königgrätz, 1839;  
d. St. Petersburg, 1916)

Sonata, G Maj., Op. 52  
Jurgenson, 1892.



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BONAWITZ, JOHANN HEINRICH, (b. Dürkheim-on-Rhine, 1839;  
d. London, 1917)

Sonate, A Min., Op. 40  
B. & H.

GOTTHARD, JOHANN PETER, (b. Drahanowitz, 1839;  
d. Vßslau, 1919)

Sonata, C Maj., Op. 77  
Haslinger, 1877.

HOPFFER, BERNHARD, (b. Berlin, 1840;  
d. Niederwald, 1877)

Sonate, G Min., Op. 2

Sonate, C Maj., Op. 3  
Schlesinger.

LANGE, SAMUEL DE, (b. Rotterdam, 1840;  
d. Stuttgart, 1911)

Sonata, G Maj., Op. 19  
Forberg.

Three Sonatas, C Min., D Maj., Opp. 29, 48, 69  
Peters.

KRAUSE, EMIL, (b. Hamburg, 1840;  
d. there, 1916)

Sonata, A Min., Op. 30  
F. Schuberth, Jr., 1870.

\*DVORÁK, ANTONIN, (b. Mùhlhausen, Bohemia, 1841;  
d. Prague, 1904)

173

Sonata, F Maj., Op. 57  
Simrock & U.E., 1912.

Sonatina, G. Maj., Op. 100  
Simrock & U.E., 1908.

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WOUTERS, FRANCOIS ADOLPHE, (b. Brussels, 1841;  
d. there, 1924)

Sonata, E Min., Op. 82  
Schott, 1897.

HOFMANN, HEINRICH, (b. Berlin, 1842;  
d. Gross-Tabarz, Thuringia, 1902)

Sonate, F Min., Op. 67  
B. & H.

VOCKNER, JOSEF, (b. Ebensee, Austria, 1842;  
d. Vienna, 1906)

Sonata, D Min., Op. 4  
Doblinger, 1882.

DUVERNOY, VICTOR-ALPHONSE, (b. Paris, 1842;  
d. there, 1907)

Sonata, G. Maj., Op. 23  
Fromont.

Sonata, Op. 52  
Heugel, 1905.

ERLANGER, GUSTAV, (b. Halle, 1842;  
d. Frankfort-on-Main, 1908)

Sonata, D. Min., Op. 44  
Simmernan, 1890.

KAHL, OSKAR, (b. 1842;  
d. Zürich, 1914)

Sonata, A Maj.  
Peters, 1903.

BECKER, REINHOLD, (b. Adorf, 1842;  
d. Dresden, 1924)

Sonata, G Min., Op. 150  
Leuckart.



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LABOR, JOSEF, (b. Horowitz, Bohemia, 1842;  
d. Vienna, 1924)

Sonata, D Min., Op. 5  
U.E.

WOYCKE, EUGEN A., (b. Danzig, 1843)

Sonate, Op. 53  
Chanot.

JENSEN, GUSTAV, (b. Königsberg, 1843;  
d. Cologne, 1895)

Sonata, G Maj., Op. 14  
Peters.

Sonata, D Maj., Op. 7  
Rühle, 1878.

\*HERZOGENBERG, HEINRICH, BARON VON, (b. Graz, Styria, 1843;  
d. Wiesbaden, 1900)

67

Three Sonatas, A Maj., E Flat Maj., D Min.,  
Opp. 32, 54, 78  
Peters.

BERNARD, ÉMILE, (b. Marseilles, 1843;  
d. Paris, 1902)

Sonata, E Flat Min., Op. 48  
Durand, 1897.

\*GRIEG, EDVARD HAGERUP, (b. Bergen, 1843;  
d. there, 1907)

133

Sonata, F Maj., Op. 8  
Peters, 1866.

Sonata, G Maj., Op. 13  
B. & H., 1869 and 1895.

Sonata, C Min., Op. 45  
Peters, 1887.

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DIEMER, LOUIS, (b. Paris, 1843;  
d. there, 1919)

Sonata.

Durand.

BELLA, JOHANN LEOPOLD, (b. Lipto-Szent, Miklos,  
Upper Hungary, 1843;  
d. Bratislava, 1936)

Sonate, G Maj. Op. 4  
B. & H.

Sonate, Op. 13  
B. & H.

GRAMMANN, KARL, (b. Lübeck, 1844;  
d. Dresden, 1897)

Sonata, D Maj., Op. 45  
J. Schuberth, 1884.

REBIČEK, JOSEF, (b. Prague, 1844;  
d. Berlin, 1904)

Sonate, C Maj., Op. 3  
B. & B.

SCHLEGEL, LEANDER, (b. Oberveen, near Haarlem, 1844;  
d. there, 1913)

Sonata, G Maj., Op. 34  
Siegel.

HOFMANN, RICHARD, (b. Delitzsch, Prussian Saxony, 1884;  
d. Leipzig, 1918)

Instruktive Sonate, D Maj.  
Junne, 1907.

RÜFER, PHILIPPE BARTHOLOME, (b. Liège, 1844;  
d. Berlin, 1919)

Sonata, G Min., Op. 1  
B. & H.





MANNS, FERDINAND, (b. Witzzenhausen, 1844;  
d. Oldenburg, 1922)

Sonata, G Maj., Op. 23  
A.E.Fischer, 1878.

GRÄDENER, HERMANN THEODOR OTTO, (b. Kiel, 1844;  
d. Vienna, 1929)

Sonata, C Min., Op. 35  
Doblinger.

ROGERS, CLARA KATHLEEN, (b. Cheltenham, England, 1844;  
d. Boston, 1931)

Sonata, D Min., Op. 25  
A. P. Schmidt.

WIDOR, CHARLES MARIE, (b. Lyons, France, 1844;  
d. Paris, 1937)

Sonata, C Min., Op. 50  
Hamelle.

Sonata, Op. 79  
Heugel, 1907.

WEBER, KARL GUSTAV, (b. Münchenbuchsee, 1845;  
d. Zurich, 1887)

Sonata, D Maj., Op. 8  
Hug, 1886.

BODECKER, LOUIS, (b. Hamburg, 1845;  
d. there, 1899)

Sonata, F Min., Op. 22  
Kistner, 1884.

\* FAURÉ, GABRIEL URBAIN, (b. Pamiers, Ariège, 1845;  
d. Paris, 1924)

249

Sonata, A Maj., Op. 13  
B. & H.

Sonata, E Min., Op. 108  
Durand.

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DEURER, ERNST, (b. Heidelberg, 1846)

Sonata, Op. 6  
Ries.

Sonata, Op. 12  
Ries.

ADAJEWSKA, ELLA VON, (b. St. Petersburg, 1846;  
d. Bonn, 1926)

Sonata in C Minor  
T. & J., 1913.

BRÜLL, IGNAZ, (b. Prossnitz, Moravia, 1846;  
d. Vienna, 1907)

Sonata, B Min., Op. 48  
Doblinger, 1884.

Sonata, A Min., Op. 60  
Siegel, 1890.

Sonata, E Min., Op. 81  
Simrock, 1899.

Sonata, C Min., Op. 97  
U. E., 1906.

LENORMAND, RENÉ, (b. Elbeuf, France, 1846;  
d. Paris, 1932)

Sonata, C Min., Op. 4  
Haake, 1874.

\*RAIF, OSCAR, (b. Zwolle, Holland, 1847;  
d. Berlin, 1899)

73

Sonata, Op. 11  
B. & H., 1878.

\*SCHARWENKA, PHILIP, (b. Samter, Posen, 1847;  
d. Bad Nauheim, 1917)

93

Sonata, B Min., Op. 110  
B. & H.

Sonata, E Min., Op. 114  
B. & H.





VINÉE, ANSELME, (b. Loudun, c. 1847;  
d. Paris, 1921)

Sonata, C Min., Op. 9  
Rouart.

ZIMMERMANN, AGNES, (b. Cologne, 1847;  
d. London, 1925)

Three Sonatas, D Min., A Min., G Min.,  
Opp. 16, 21, 23.  
Novello, 1871.

FUCHS, ROBERT, (b. Frauenthal, 1847;  
d. Vienna, 1927)

Three Sonatas, F Sharp Min., D Maj., D Min.,  
Opp. 20, 33, 68.  
Kistner.

Sonata, E Maj., Op. 77  
Robitschek.

Two Sonatas, A Maj., G Min., Opp. 95, 103  
Robitschek.

KRILL, KARL, (b. 1847;  
d. Apeldoorn, Holland, 1927)

Sonata, A Maj., Op. 3  
Bosworth, 1871.

MEYER, ALBERT, (b. St. Gallen, 1847;  
d. there, 1933)

Sonata, C Min.  
Hug, 1908.

Sonata, F Maj.  
Hug, 1918.

ERDMANNSDÖRFER, MAX VON, (b. Nuremberg, 1848;  
d. Munich, 1905)

Sonata, E Min., Op. 25  
Schott, 1877.

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MALLING, OTTO VALDEMAR, (b. Copenhagen, 1848;  
d. there, 1915)

Sonata, G Min., Op. 57  
Rahter, 1895.

NICHOLL, HORACE WADHAM, (b. West-Bromwich, England, 1848;  
d. New York, 1922)

Sonata, A Maj., Op. 13  
Rahter, 1888.

VERHEIJ, THEODORE, (b. Rotterdam, 1848;  
d. there, 1929)

Sonata, D Min., Op. 25  
Schott, 1887.

BARTZ, HÖHANNES, (b. Stargard, 1848;  
d. Berlin, 1933)

Sonata, F Maj., Op. 22  
Reinecke, 1893.

RIEMANN, HUGO (Karl Wilh. Julius), (b. Grossmehlra,  
near Sonderhausen, 1849;  
d. Leipzig, 1919)

Sonata, B Min., Op. 11  
Kahnt, 1875.

GODARD, BENJAMIN LOUIS PAUL, (b. Paris, 1849;  
d. Cannes, 1895)

Sonata, C Min., Op. 1  
Durand.

Sonata, A Min., Op. 2  
Durand.

Sonata, G Min., Op. 9  
Durand.

Sonata, A Flat Maj., Op. 12  
B. & B.



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HAAN, WILLEM DE, (b. Rotterdam, 1849;  
d. Berlin, 1930)

Sonate, C Maj., Op. 3  
B. & H., 1873.

URSPRUCH, ANTON, (b. Frankfurt-on-Main, 1850;  
d. there, 1907)

Sonate, D Min., Op. 28  
Germann, 1892.

THOMÉ, FRANCIS, (b. Port Louis, Mauritius, 1850;  
d. Paris, 1909)

Sonata, D Min.  
Hamellet.

Sonata, E Flat Maj.  
Hamellet.

BARTH, RICHARD, (b. Grosswanzleben, Saxony, 1850;  
d. Marburg, 1923)

Sonata, D Maj., Op. 14  
F. Schuberth, Jr., Leipzig, 1899.

Sonata, B. Min., Op. 20  
Simrock, 1907.

Sonata, (im Alten Stil), D Maj.  
Benjamin, 1915.

\*SCHARWENKA, XAVER, (b. Samter, 1850;  
d. Berlin, 1924)

95

Sonata, D Min., Op. 2  
B. & H.

BEAU, LUISE ADOLPHA LE, (b. 1850, Rastatt;  
d. Baden-Baden, 1927)

Sonata, C Min., Op. 10  
R. & E., 1882.

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WILTBERGER, AUGUST, (b. Sobernheim, Rhine Prov., 1850;  
d. Stuttgart, 1928)

Sonata, C Maj., Op. 112  
Schwann, 1906.

KLAUWELL, OTTO ADOLF, (b. Langensalza, 1851;  
d. Cologne, 1917)

Sonata, C Min., Op. 6  
Kahnt, 1874.

\*D'INDY, PAUL MARIE THÉODORE VINCENT, (b. Paris, 1851;  
d. there, 1931)

265

Sonata, C Maj., Op. 59. Composed 1903-4.  
Durand.

RATEZ, ÉMILE-PIERRE, (b. Besançon, 1851;  
d. Lille, 1934)

Sonata, Op. 40  
Leduc, 1902.

POMMER, WILLIAM HENRY, (b. St. Louis, Mo., 1851;  
d. Columbia, 1937)

Sonata, A Min., Op. 1  
Rahter, 1905.

JUNCK, BENEDETTO, (b. Turin, 1852;  
d. 1905)

Sonata, G Maj., Op. 4  
Ricordi, 1884.

Sonata, D. Maj., Op. 5  
Ricordi, 1885.

\*HUBER, HANS, (b. Schönenwerd, Switzerland, 1852;  
d. Basle, 1921)

178

1st Sonata, C Min., Op. 18  
R. & E., 1877.

2nd Sonata, B Flat Maj., Op. 42  
B. & H., 1877.



THE [illegible] [illegible] [illegible] [illegible]

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IN [illegible] [illegible]

AND [illegible] [illegible] [illegible] [illegible]

3rd Sonata, B Min., Op. 67  
Siegel, 1883.

4th Sonata, G Maj., Op. 82  
Forberg, 1884.

5th Sonata, E Maj., Op. 112  
Kistner, 1897.

6th Sonata, D Min., Op. 116. Composed 1901  
B. & H., 1901.

7th Sonata, G Maj., Op. 119  
Kistner, 1903.

8th Sonata, A Maj., Op. 123  
Simrock, 1907.

9th Sonata, G Min., Op. 132  
Steingraber, 1901.

SLUNICKO, JAN, (b. Humpoletz, 1852;  
d. Augsburg, 1923)

Sonata, C Min., Op. 51  
Hofmeister, 1914.

Sonata, G Maj., Op. 57  
Peters, 1906.

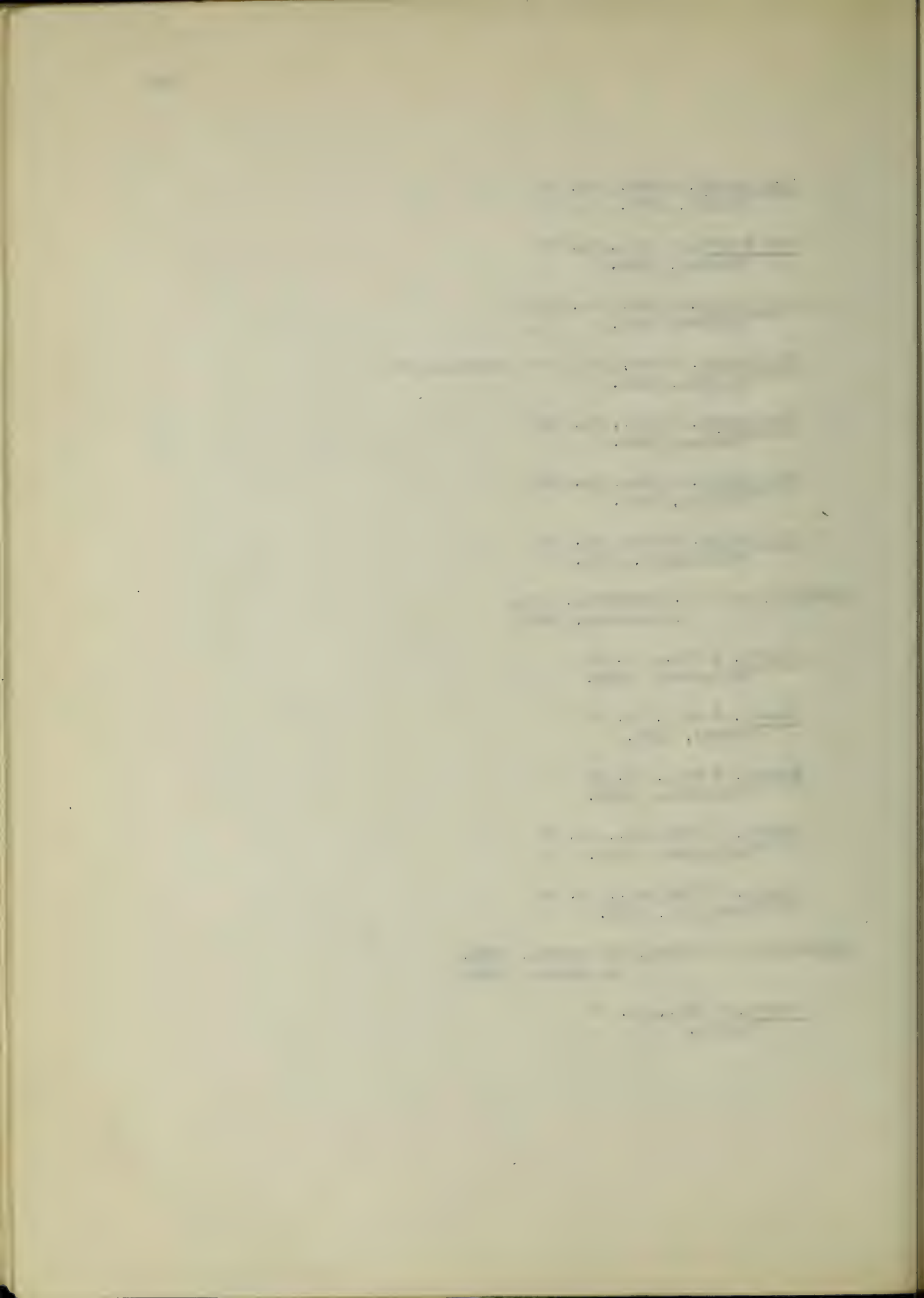
Sonata, A Maj., Op. 60  
Hofmeister, 1906.

Sonata, E Flat Maj., Op. 67  
Hofmeister, 1908.

Sonata, B Flat Maj., Op. 86  
Bohm & S., 1913.

STANFORD, C. VILLIERS, (b. Dublin, 1852;  
d. London, 1924)

Sonata, D Maj., Op. 11  
R. & E.



RENARD, CASIMIR, (b. 1853;  
French composer)

Sonata  
Sénart.

HOLLANDER, BENOÎT, (b. Amsterdam, 1853;  
d. — ?)

Sonata, Op. 19  
Phillips & Oliver.

Sonata, G Min., Op. 35  
Graham & Black.

MAIER, AMANDA, (b. Landskrona, 1853;  
d. Amsterdam, 1894)

Sonate  
Musikal, 1878.

\*SJÖGREN, EMIL (JOHAN GUSTAV), (b. Stockholm, 1853;  
d. there, 1918)

152

1st Sonata, G Min., Op. 19  
Peters.

2nd Sonata, E Min., Op. 24  
Hainauer.

3rd Sonata, G Min., Op. 32  
Hainauer.

4th Sonata, B Min., Op. 47  
B. & H.

5th Sonata, A Min., Op. 61  
Musik K.

KOESSLER, HANS, (b. Waldeck, Bavaria, 1853;  
d. Ansbach, 1926)

Sonata, E Min.  
Südd. N., 1902.





UHL, EDMUND, (b. Prague, 1853;  
d. Wiesbaden, 1929)

Sonata, G Maj., Op. 5  
Leuckart, 1889.

\* FOOTE, ARTHUR WILLIAM, (b. Salem, Massachusetts, 1853;  
d. Boston, 1937)

220

Sonata, G Min., Op. 20  
A. P. Schmidt.

MACCOY, WILLIAM JOHNSTON, (1854 - c. 1927;  
American composer)

Sonata  
Sénart.

JANÁČEK, LEOS, (b. Hukvaldy, Moravia, 1854;  
d. Moravian-Ostrava, 1928)

Sonata, D Flat Min.  
Hudební Matice.

LA TOMBELLE, FERNAND DE, (b. Paris, 1854;  
d. Castelnau-Fayrac, 1928)

Sonata, D Min., Op. 40  
Costallat, 1900.

WAILLY, PAUL DE, (b. Amiens, Somme, 1854;  
d. Paris, 1933)

1st Sonata, C Maj., Op. 26  
Rouart.

2nd Sonata, G Maj., Op. 27  
Rouart.

REINHOLD, HUGO, (b. Vienna, 1854;  
d. there, 1935)

Sonata, G Maj., Op. 24  
Kistner.

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RÜCKAUF, ANTON, (b. Prague, 1855;  
d. Schloss Alt-Erla, near Vienna, 1903)

Sonata, F Min., Op. 7  
Kistner, 1888.

HORWITZ, BENNO, (b. Berlin, 1855;  
d. there, 1904)

Sonate, D Maj., Op. 1  
Ries, 1887.

REUSS, HEINRICH XXIV, PRINCE OF REUSS-KÖSTRITZ,  
(b. Trebschen, Brandenburg, 1855;  
d. Ernstbrunn, 1910)

Sonata, G Min., Op. 5  
Peters.

Sonata, E Min., Op. 21  
Mozarthaus.

HOLLANDER, GUSTAV, (b. Leobschütz, Upper Silesia, 1855;  
d. Berlin, 1915)

Sonata, D Min., Op. 59  
Simrock, 1903.

BRAUER, MAX, (b. Mannheim, 1855;  
d. Karlsruhe, 1918)

Sonate, G Maj., Op. 3  
Werntal, 1880.

JENTSCH, MAX, (b. Ziesar, near Magdeburg, 1855;  
d. Stendal, 1918)

Sonata, C Min., Op. 23  
Jünne, 1905.

Sonata, A Maj., Op. 59  
Jünne, 1910.

KING, OLIVER A., (b. London, 1855;  
d. there, 1923)

Sonata, D Min., Op. 40  
Novello.



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HUMMEL, FERDINAND, (b. Berlin, 1855;  
d. there, 1928)

Sonata, C Min., Op. 24  
Brockhaus, 1881.

ESPOSITO, MICHELE, (b. Castellmare, near Naples, 1855;  
d. Florence, 1929)

Sonata, G Maj., Op. 32  
Schott.

Sonata, E Min., Op. 46  
Astruc, (Paris).

Sonata, A Maj., Op. 67  
C.E.Edition (Dublin).

PAUR, EMIL, (b. Czernowitz, Bukovina, 1855;  
d. Mistek, Czechoslovakia, 1932)

Sonata, G Min., Op. 6  
Oertel, 1880.

RÖNTGEN, JULIUS, (b. Leipzig, 1855;  
d. Utrecht, 1932)

Sonata, E Maj., Op. 40  
Noske, 1904.

MENDELSSOHN, ARNOLD, (b. Ratibor, 1855;  
d. Darmstadt, 1933)

Sonata, C Maj., Op. 71  
Peters, 1917.

GRAY, ALAN, (b. York, 1855;  
d. Cambridge, 1935)

Sonata  
Laudy.

MARTUCCI, GIUSEPPE, (b. Capua, 1856;  
d. Naples, 1909)

Sonata, G Maj., Op. 22  
Ricordi.

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FISCHHOF, ROBERT, (b. Vienna, 1856;  
d. there, 1918)

Sonata, A Maj., Op. 47  
Doblinger.

GÉDALGE, ANDRÉ, (b. Paris, 1856;  
d. near there, 1926)

Two Sonatas, G Maj., A Min., Opp. 12, 19  
Enoch.

SACHS, LEO, (b. Frankfurt-on-Main, 1856;  
d. Paris, 1930)

Sonata, Op. 33  
Hamellet.

Sonata, D Min., Op. 88  
Mathot.

Sonata, Op. 132  
Sénart.

SCHÜTT, EDUARD, (b. St. Petersburg, 1856;  
d. Merano, Italy, 1933)

Sonata, G Maj., Op. 26  
Rahter.

KES, WILLEM, (b. Dordrecht, Holland, 1856;  
d. Munich, 1934)

Sonata, F Min., Op. 4  
Peters, 1884.

\*SINDING, CHRISTIAN, (b. Königsberg, Norway, 1856;  
d. Oslo, 1941)

147

Sonata, E Maj., Op. 27  
Peters, 1895.

Sonata, C Maj., Op. 12  
Hansen, 1892.

Sonata, F Maj., Op. 73  
Peters, 1905.

Sonata, D Min., Op. 99  
B. & H., 1909.





KRALIK, MATHILDE, (b. Linz, 1857;)

Sonata, D Min.  
Guttman, Wien.

PLANCHET, DOMINIQUE CHARLES, (b. Toulouse, 1857)

Sonata, D Min.  
Hamelle, 1904.

HELSTED, GUSTAV CARL, (b. Copenhagen, 1857;  
d. there, 1924)

Sonata, A Maj., Op. 13  
Hansen, 1910.

Sonata, G Min., Op. 20  
Hansen, 1899.

KERSBERGEN, JAN WILLEM, (b. Delft, 1857;  
d. 1927)

Sonata, D Min., Op. 4  
Noske, 1901.

\* ELGAR, EDWARD, (b. Broadheath, near Worcester,  
England, 1857;  
d. Worcester, 1934)

203

Sonata, Op. 9

Sonata, E Min., Op. 82  
Novello, 1919.

VIARDOT, PAUL, (b. Courtavenel, 1857;  
d. Algiers, 1941)

1st Sonata, G Maj., Op. 5  
Kahnt, 1883.

2nd Sonata, B Flat Maj.  
Hamelle.

SCHOENEFELD, HENRY, (b. Milwaukee, Wis., 1857;  
d. Los Angeles, Calif., 1936)

Sonata quasi fantasia, G Min., Op. 53  
Simrock, 1903.



\* LAZZARI, SYLVIO, (b. Botzen, Tyrol, 1857;  
d. Paris, 1944)

269

Sonata, E Min., Op. 24  
Durand, 1898.

JIRÁNEK, ALOIS, (b. Ledec, 1858)

Sonata, A Min.  
Urbanek, 1905.

LACROIX, EUGÈNE, (b. Eshen, England, 1858)

3rd Sonata  
Sénart.

MEL-BONIS (MADAME ALBERT DOMANGE), (b. Paris, 1858)

Sonata, A Maj.  
Sénart.

FUCHS, ALBERT, (b. Basel, 1858;  
d. Dresden, 1910)

Three Little Sonatas, D Maj., B Min., Op. 36  
Simon, 1898.

KLEIN, BRUNO OSKAR, (b. Osnabrück, Hanover, 1858;  
d. New York, 1911)

Sonata, G Maj., Op. 10  
Hofmeister, 1887.

Sonata, B Min., Op. 31  
Simrock, 1908.

THOMASSIN, DÉSIÉ, (b. Vienna, 1858;  
d. Munich, 1933)

Sonata, E Min., Op. 72  
B. & H., 1908.

HUBAY, JENŐ, (b. Budapest, 1858;  
d. Vienna, 1937)

Sonate, D Maj., Op. 22  
Hamelle, 1871.



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1925-1926

FRANCK, RICHARD, (b. Cologne, 1858;  
d. Heidelberg, 1938)

Sonata, D Maj., Op. 14  
Schlesinger.

Sonata, C Min., Op. 35  
Schlesinger.

SMYTH, DAME ETHEL MARY, (b. London, 1858;  
d. Woking, 1944)

Sonata, A Min., Op. 7  
Peters, 1887.

CARO, PAUL, (b. Breslau, 1859)

Sonata, F Maj., Op. 2  
Cranz, 1883.

NEUHOFF, LUDWIG, (b. 1859, Berlin;  
d. Gardone, 1909)

Sonata, E Maj., Op. 3  
Rühle & W., 1890.

PUCHAT, MAX, (b. Breslau, 1859;  
d. Karwendel Alps, 1919)

Sonata, D Major  
Klemm, 1898.

GOMPERTZ, RICHARD, (b. Cologne, 1859;  
d. Dresden, 1921)

Sonata, G Minor  
Wernthal, 1899.

CHELIUS, OSKAR VON, (b. Mannheim, 1859;  
d. Munich, 1923)

Sonata, G Maj., Op. 11  
Jenne, 1891.

CHEVILLARD, CAMILLE, (b. Paris, 1859;  
d. there, 1923)

Sonate, G Min., Op. 8  
Durand.



BERGH, RUDOLPH, (b. Copenhagen, 1859;  
d. Davos, 1924)

Sonata, E Min., Op. 20  
Gerhard Tischer, Cologne, 1905.

MAJOR, JULIUS JACQUES, (b. Kaschau, Hungary, 1859;  
d. Budapest, 1925)

Sonata, D Maj., G Min., Opp. 35,53  
Méry, 1907.

SIMONETTI, ACHILLE, (b. Turin, 1859;  
d. 1928)

1st Sonata, C Min.  
Decourcelle

2nd Sonata, C Maj., Op. 9  
Decourcelle, 1894.

BRUCKEN-FOCK, GERAD E. VAN, (b. Kondekerke, 1859;  
d. Heemstede, 1935)

Sonata, F Maj., Op. 23  
Noske.

\*IPPOLITOV-IVANOV, MICHAEL MICHAELOVITCH, (b. Gatchina, 1859;  
d. Moscow, 1935)

200

Sonata, A Maj., Op. 8  
Rahter, 1887.

\*ASHTON, ALGERNON BENNET LANGTON, (b. Durham, England, 1859;  
d. London, 1937)

206

Sonata, D Maj., Op. 3  
B. & H., 1881.

Sonata, E Maj., Op. 38  
Simrock, 1889.

Sonata, C Min., Op. 86  
Hofbauer, 1888.

Sonata, A Maj., Op. 99  
Simrock, 1889.





\*FOERSTER, JOSEF BOHUSLVA, (b. D<sup>Y</sup>tenice, Bohemia, 1859;  
living in Prague, 1940)

174

Sonata, B Min., Op. 10  
U.E., 1910.

ERB, JOSEPH MARIA, (b. Strasbourg, 1860)

Sonata, E Min., Op. 21  
U.W., 1901.

HEUBNER, KONRAD, (b. Dresden, 1860;  
d. Coblenz, 1905)

Sonata, G Maj., Op. 8  
Siegel, 1895.

DREYSCHOCK, FELIX, (b. Leipzig, 1860;  
d. Berlin, 1906)

Sonate, D Min., Op. 15  
E. & B.

GOETZE, ED. DIETERICH, (b. Lehe, 1860;  
d. Weimar, 1924)

Sonata alla antica, F Maj., Op. 21  
Hug, 1907.

HANSEN, ROBERT, (b. Copenhagen, 1860;  
d. Aarhus, Denmark, 1926)

Sonate, Op. 1  
Hansen.

SCHMIDT, LEOPOLD, (b. Berlin, 1860;  
d. there, 1927)

Sonata, F Min., Op. 4  
Augustin, 1903.

HORN, KAMILLO, (b. Reichenberg, Bohemia, 1860;  
d. Vienna, 1941)

Sonata, B Minor  
Kahnt.

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PADEREWSKI, IGNAZ JAN, (b. Kuryłówka, Podolia (Russian Poland) 1860;  
d. New York, 1941)

Sonata, A Min., Op. 13  
B. & B., 1886.

\*THUILLE, LUDWIG, (b. Bozen, Tyrol, 1861;  
d. Munich, 1907)

75

Sonata, D Min., Op. 1  
Forberg, 1880.

Sonata, E Min., Op. 30  
Südd. M., 1904.

\*BERGER, WILHELM, (b. Boston, 1861;  
d. Jena, 1911)

82

Sonata, A Maj., Op. 7  
Rühle, 1882.

Sonata, F Maj., Op. 29  
Peters, 1888.

Sonata, G Min., Op. 70  
Simon, 1898.

\*BOSSI, MARCO ENRICO, (b. Salo Brescia, 1861;  
d. at sea (en route from America to Europe), 1925)

189

Sonata, E Min., Op. 82. Comp. 1892.  
B. & H., 1893.

Sonata, C Maj., Op. 117  
Kistner, 1899.

NOREN, HEINRICH GOTTLIEB, (b. Graz, 1861;  
d. Rottach, Bavaria, 1928)

Sonata, A Min., Op. 33  
B. & B., 1909.

AVERKAMP, ANTON, (b. Willige Langerak, Holland, 1861;  
d. Bussum, Holland, 1934)

Sonata, D Maj., Op. 2  
Rühle, 1890.



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- \* DEBUSSY, CLAUDE ACHILLE, (b. St. Germain-en-Laye, 1862;  
d. Paris, 1918)

291

Sonata, G Min., G Maj.  
Durand, 1917.

- KOVAŘOVIC, KAREL, (b. Prague, 1862;  
d. there, 1920)

Sonata  
Urbánek.

- GLEITZ, KARL, (b. Hitzeroode, near Cassel, 1862;  
d. Torgau, 1920)

Sonate, F Maj., Op. 3  
Groscurth, Berlin.

- HORVATH, ATTILLA, (b. Nustár, 1862;  
d. Budapest, 1920)

Sonata, G Maj., Op. 26  
Rózsavölgyi, 1902.

- BORNE, FERNAND LE, (b. Charleroi, 1862;  
d. Paris, 1929)

Sonata, Op. 28  
Rouart.

Sonata, E Maj., Op. 29  
Hamellet, 1911.

- MOÓR, EMANUEL, (b. Kecskemet, Hungary, 1863;  
d. Mont Peleria, near Montreux  
(Switzerland) 1931)

1st Sonata, G Maj., Op. 12  
Rose, 1889.

2nd Sonata, A Min., Op. 21  
Schott, 1890.

3rd Sonata, A Maj., Op. 23  
Gytmann, 1890.

4th Sonata, C Maj., Op. 51  
A. Schmid, 1900.

5th Sonata, G Maj., Op. 54  
Mathot.

6th and 7th Sonatas, E Min., G Min., Opp. 56, 74  
Siegel, 1906.

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KROEGER, ERNST RICHARD, (b. St. Louis Missouri, 1862;  
d. there, 1934)

Sonata, F Sharp Min., Op. 32  
B. & H., 1896.

EMMANUEL, MAURICE, (b. Bar-sur-Aube, 1862;  
d. Paris, 1938)

Sonata, D Min.  
Durand, 1910.

BRANCOUR, RENÉ, (b. Paris, 1862)

Sonata  
Rouhier, 1900.

BEHM, EDUARD, (b. Stettin, 1862)

Sonata, A Maj., Op. 15  
R. & E., 1899.

DAMROSCH, WALTER JOHANNES, (b. Breslau, 1862)

Sonata, Op. 6  
J. Church, 1899.

\*HUSS, HENRY HOLDEN, (b. Newark, N.J., 1862)

228

Sonata, G Min., Op. 19  
Schirmer, 1903.

DAYAS, WILLIAM HUMPHREY, (b. New York, 1863;  
d. Manchester, England, 1903)

Sonata, D Maj., Op. 11  
Kistner.

KAUN, HUGO, (b. Berlin, 1863;  
d. there, 1932)

Sonate, D Min., Op. 82  
Heinrichshofen.

PARENT, ARMAND, (b. Liège, 1863;  
d. Paris, 1934)

Sonata, F Maj.  
Rouart-Lerolle, 1900.





SMULDERS, KARL ANTON, (b. Maestricht, 1863;  
d. Liège, 1934)

Sonata, A Min.  
Junne, 1895.

\* PIERNÉ, GABRIEL, (b. Metz, 1863;  
d. Ploujeau, near Morlaix, France, 1937)

291

Sonate, D Maj., Op. 36  
Durand.

REHBERG, WILLY, (b. Morges, Switzerland, 1863;  
d. Mannheim, 1937)

Sonata, D Maj., Op. 10  
Siegel, 1886.

SPEER, WILLIAM HENRY, (b. London, 1863;  
d. Sidmouth, 1937)

1st Sonata, D Maj., Op. 4  
B. & H. 1893.

WEINGARTNER, FELIX VON, (b. Zara, Dalmatia, 1863;  
d. Winterthur, 1942)

Two Sonatas, D Maj., F Sharp Min., Op. 42  
B. & H.

ADLER, GEORG, (b. Paris, 1863)

Sonata, Op. 3  
Haslinger.

COLBERG, PAUL, (b. Halle, 1863)

Sonata, D. Min.  
Forlivesi, 1893.

HEIDRICH, MAXIMILIAN, (b. Görlitz, 1864;  
d. Dresden, 1909)

Sonata, G Min., Op. 12  
C. F. Schmidt, 1888.

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REPORT ON THE PROGRESS OF WORK

FOR THE YEAR 1900

BY

JOHN D. COLEMAN

AND

WILLIAM D. COLEMAN

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THE UNIVERSITY OF CHICAGO PRESS

1901

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KREHL, STEPHAN, (b. Leipzig, 1864;  
d. there, 1924)

Sonata, A Maj., Op. 8  
B. & H., 1893.

BEER-WALBRUNN, ANTON, (b. Kohlberg, Bavaria, 1864;  
d. Munich, 1929)

Sonata, D Min., Op. 30  
Wunderhorn-V, 1911.

GLASS, LOUIS CHRISTIAN AUGUST, (b. Copenhagen, 1864;  
d. there, 1936)

Sonata, C Maj., Op. 29  
Hansen, 1909.

WOOLLETT, HENRY, (b. LeHavre, France, 1864;  
d. there, 1936)

2nd Sonata, E Maj.  
Hamelle.

3rd Sonata, D Maj.  
Jobert.

SANDBERGER, ADOLF, (b. Würzburg, 1864;  
d. Munich, 1943)

Sonata, D Min., Op. 10  
Siegel, 1892.

BREITENBACH, CLEMENS, (b. Hochheim, Thuringia, 1864)

Sonata, A Min., Op. 24  
Coppentrath, 1913.

BERWALD, WILLIAM, (b. Schwerin, Germany, 1864;

Sonate, F Maj., Op. 21  
B. & H.

Sonate, C Min., Op. 32  
Bosworth.



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LAUBER, JOSEPH, (b. Ruswil, Lucerne, 1864)

Two Sonatas, D Min., A Flat Maj., Opp. 4, 9  
Siegel, 1899.

Sonata, B Flat Maj., Op. 28  
Foetisch.

OHE, ADELE AUS DER, (b. Hannover, 1864)

Sonata, F Sharp, Op. 16  
Schirmer, 1906.

\*ROPARTZ, J. GUY, (b. Guingamp, Côtes du Nord, 1864)

275

1st Sonata, D Min.  
Durand.

2nd Sonata, E Maj.  
Durand.

3rd Sonata, A Maj.  
Durand, 1929.

\*STRAUSS, RICHARD, (b. Munich, 1864)

96

Sonata, E Flat Maj., Op. 18  
U.E., 1888.

WEISS, JOSEF, (b. Kaschau, 1864)

Sonata, B Flat Maj., Op. 6  
Simrock, 1886.

\*MAGNARD, ALBÉRIC, (b. Paris, 1865;  
d. Baron, Oise, 1914)

271

Sonata, G Min., Op. 13  
Rouart.

JENNER, GUSTAV, (b. Keitum, 1865;  
d. Marburg, 1920)

Sonata, A Min., Op. 8  
Stüdd. M.

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\*NIELSON, CARL AUGUST, (b. Nørre-Lyndelse, Denmark, 1865;  
d. Copenhagen, 1931)

130

Sonata, A Maj., Op. 9  
Hansen.

Sonata, G Min., Op. 35  
Hansen.

WOLSTENHOLME, WILLIAM, (b. Blackburn, Lancashire, 1865;  
d. London, 1931)

Sonata, G Maj.  
Lengnick.

CRISTIANI, GIUSEPPE, (b. Anagni, 1865;  
d. Rome, 1933)

Sonata, G Min.  
Jürgenson, 1907.

ERTEL, JEAN PAUL, (b. Posen, 1865;  
d. Berlin, 1933)

Sonata, Op. 60  
B. & B.

WINKLER, ALEXANDER ADOLPHOVITCH, (b. Charkov, Russia, 1865;  
d. Leningrad, 1935)

Sonata, C Min., Op. 10  
Belaiev, 1902.

DUPIN, PAUL, (b. Roubaix, 1865)

Sonata, A Min.  
Durand, 1912.

HOLMSEN, BORGHILD, (b. Christiania, Norway, 1865)

Sonata, Op. 10  
Wild.

\*KAHN, ROBERT, (b. Mannheim, 1865)

77

Sonata, G Min., Op. 5  
B. & B.

Sonata, A Min., Op. 26  
Leuckart.

Sonata, E Maj., Op. 50  
B. & B.





LIEBLING, GEORG, (b. Berlin, 1865)

2nd Sonata, B Flat Min., Op. 63  
Odeon, 1915.

RABUS, HUGO, (b. Mannheim, 1865)

Sonata, D Maj.  
Polyhymnia, 1918.

SÉRIEYX, AUGUSTE, (b. Amiens, 1865)

Sonata, G Maj., Op. 7  
Eschig, 1904.

WACHTMEISTER, ALEX RAOUL, (Swedish Composer, b. London, 1865)

Sonata.  
Novello.

RATH, FELIX VOM, (b. Cologne, 1866;  
d. Munich, 1905)

Sonata, D Min.  
Rühle, 1895.

\*AULIN, TOR, (b. Stockholm, 1866;  
d. Stockholm, 1914)

165

Sonata, D Maj., Op. 12  
Zimmermann, 1924.

DRESSLER, FRIEDRICH AUGUST, (d. Berlin, 1919)

Sonata, G Min., Op. 10  
B. & B., 1877.

\*BUSONI, FERRUCCIO BENVENUTO, (b. Empoli, 1866;  
d. Berlin, 1924)

103

Sonata, E Min., Op. 29  
B. & H., 1891.

Sonata, E Min., Op. 36A  
B. & H., 1901.



ANZOLETTI, MARCO, (b. Trento, 1866;  
d. Mesiano, 1929)

Sonata, C Min.  
B. & H., 1896.

HENNESSY, SWAN, (b. Rockford, Illinois, 1866;  
d. Paris, 1929)

Sonata (in Irish style), F Maj., Op. 14  
Schott.

SHERWOOD, PERCY, (b. Dresden, 1866;  
d. 1939)

Sonata, F Maj., Op. 12  
R. & E., 1907.

BAEKER, ERNST, (b. Berlin, 1866)

Sonata, G Min., Op. 8  
Karl Köhler, 1903.

BECKMAN, BROR, (b. Kristinehamn, Sweden, 1866)

Sonata, A Min., Op. 1  
Musik K.

BOORN-COCLET, HENRIETTE VAN DEN, (b. Luik, 1866)

Sonata, D Min.  
B. & H.

LIMBERT, FRANK L., (b. New York, 1866)

Sonata, A Maj., Op. 4  
Germann, 1890.

MORGAN, FRANCIS J., (b. 1866; English composer)

1st Sonata.  
Goodwin & Tabb.

3rd (Romantica), D Min.  
Goodwin and Tabb.

4th Sonata, E Min.  
Goodwin and Tabb.

6th Sonata, B Flat Maj.  
Goodwin and Tabb.





SCHUMANN, GEORG ALFRED, (b. Königstein, 1866)

Sonata, C Sharp Min., Op. 12  
U.E.

Sonata, D Min., Op. 55  
R. & E.

KRYJANOVSKY, IVAN IVANOVITCH, (b. Kiev, 1867;  
d. Petersburg, 1924)

Sonata, E Min., Op. 4  
Belaiev, 1906.

GUARNIERI, FRANCESCO, (b. Venice, 1867;  
d. there, 1927)

Sonata  
Rouhier, 1908.

Sonata, A Maj.  
Eschig, 1911.

STRAESSER, EWALD, (b. Burscheid, Rhine Prov., 1867;  
d. Stuttgart, 1933)

Sonata, D Maj., Op. 32  
T. & J., 1918.

WICKENHAUSSER, RICHARD, (b. Brunn, 1867;  
d. Vienna, 1936)

Sonata, E Min., Op. 13  
Kistner, 1901.

PÂQUE, DESIRÉ, (b. Liège, 1867;  
d. 1940)

2nd Sonata, A Min., Op. 32  
B. & H.

\*PETERSON-BERGER, OLOF WILHELM, (b. Ullånger, 1867;  
d. Oestersund, 1942)

157

1st Sonata, E Min. & E Maj.  
Lundquist.

2nd Sonata, G Maj.  
Lundquist.



- \* WITKOWSKI, GEORGES-MARTIN, (b. Mostaganem, Algiers, 1867  
(French father and Polish  
mother)  
d. Lyons, 1943)

273

Sonata, G Min.  
Durand.

- \*BEACH, MRS. H.H.A., (b. Henniker, N.H. 1867;  
d. 1944)

224

Sonata, Op. 34  
A. P. Schmidt, 1899.

- ALQUIER, MAURICE, (b. 1867; French composer)

Sonata, B Flat  
Eschig, 1902.

- BRZESZINSKI, FRANCISZEK, (b. Warsaw, 1867)

Sonata, D Maj., Op. 6  
Peters, 1910.

- HENRIQUES, FINI VALDEMAR, (b. Copenhagen, 1867)

Sonata, G Min., Op. 10  
Hansen, 1893.

- MOUQUET, JULES, (b. Paris, 1867)

Sonata, A Maj., Op. 19  
Lemoine.

- STRUBE, GUSTAV, (b. Ballenstedt, Germany, 1867)

Sonata, E Min.  
Schirmer.

- BLEICHMANN, JULIUS IVANOVITCH, (b. St. Petersburg, 1868;  
d. there, 1909)

Sonata, A Maj., Op. 15  
Jürgenson, 1904.



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BEZECNY, EMIL, (b. Prague, 1868;  
d. there, 1930)

Sonata, C Min., Op. 3  
B. & H., 1890.

BRANDTS, BUYSZ JAN, (b. Zutphen, 1868;  
d. Salzburg, 1933)

Sonata, A Min., Op. 26  
Drei Masken-V., 1910.

SAAR, LOUIS VICTOR FRANZ, (b. Rotterdam, 1868;  
d. St. Louis, Mo., 1937)

Sonata, G Maj., Op. 44  
Siegel, 1904.

D'ERLANGER, BARON FRÉDÉRIC, (b. Paris, 1868;  
d. London, 1943)

Sonata, G Min.  
Rouart, 1910.

HERMANN, ROBERT, (b. Bern, Switzerland, 1869;  
d. Ambach, Bavaria, 1912)

Sonata, C Sharp Min., Op. 13  
Hofmeister, 1905.

PROHASKA, KARL, (b. Mödling, near Vienna, 1869;  
d. Vienna, 1927)

Sonata, D Maj.  
Eulenburg, 1898.

MELCER, HENRIK, (b. Kalisch, Posen, 1869;  
d. Warsaw, 1928)

Sonata, G Maj.  
Piwarski, 1909.

\* ROUSSEL, ALBERT CHARLES PAUL, (b. Tourcoing, 1869;  
d. Royan, 1937)

278

Sonata, D Min., Op. 11  
Rouart.

Sonata, A Maj., Op. 28  
Durand.



DAVIES, SIR HENRY WALFORD, (b. Oswestry, 1869;  
d. near Bristol, 1941)

Sonata, E Min., Op. 5  
Novello, 1894.

Sonata, D Min., Op. 7  
Novello, 1896.

HINTON, ARTHUR, (b. Beckenham, England, 1869;  
d. London, 1941)

Sonata, B Flat Maj.  
B. & H.

BERGHOUT, JOH CORNELIS, (b. Rotterdam, 1869)

Sonate, C Min., Op. 47  
Steingraber.

PFITZNER, HANS, (b. Moscow, 1869)

Sonata, E Min., Op. 27  
Peters.

Sonata, F Sharp Min., Op. 1  
B. & H.

REDMAN, HARRY NEWTON, (b. Mt. Carmel, Ill., 1869)

1st Sonata, C Min.  
White, 1903.

2nd Sonata, D Maj.  
White, 1905.

\*LEKEU, GUILLAUME, (b. Huesy, near Verviers, 1870;  
d. Angers, 1894)

Sonata, G Maj.  
Rouart, Lerolle, 1907.

COERNE, LOUIS ADOLPH, (b. Newark, N.J., 1870;  
d. Boston, 1922)

Sonate, A Min., Op. 60  
Hofmeister.





\*VIERNE, LOUIS VICTOR JULES, (b. Poitiers, 1870;  
d. Paris, 1937)

291

Sonata, G Min., Op. 23  
Durand, 1908.

BROCKWAY, HOWARD A., (b. Brooklyn, N.Y., 1870)

Sonata, G Min., Op. 9  
Schlesinger, 1894.

BRUNE, ADOLF GERHARD, (b. Hanover, 1870)

Sonata, D Min., Op. 33  
Schott, 1912.

\*NOVÁK, VITĚZSLAV, (b. Kamenitz, Bohemia, 1870)

177

Sonata, D Min.  
Hudební Matice.

RYELANDT, JOSEPH, (b. Bruges, 1870)

2nd Sonata, D Min., Op. 27  
L. Muraille.

3rd Sonata, A Flat Maj., Op. 53  
B. & H.

SCALERIO, ROSARIO, (b. Moncalieri, near Turin, 1870)

Sonata, D Min., Op. 12  
B. & H., 1910.

SCHMITT, FLORENT, (b. Blâmont, 1870)

Sonata, G Sharp Min. and D Min., Op. 68  
Durand.

STRAUS, OSCAR, (b. Vienna, 1870)

Sonata, A Min., Op. 33  
Schott, 1898.



TRÉPARD, ÉMILE, (b. Paris, 1870)

Sonata  
Enoch, 1907.

STOJOWSKI, SIGISMUND DENIS ANTOINE, (b. Strzelce,  
Poland, 1870)

Sonata, G Maj., Op. 13  
Schott.

Sonata, E Min., Op. 37  
Heugel.

WALKER, ERNST, (b. Bombay, India, 1870)

Sonata, A Min., Op. 8  
J. Williams, 1898.

\* STENHAMMAR, K. WILHELM E., (b. Stockholm, 1871;  
d. there, 1927)

165

Sonata, A Min., Op. 19  
Hainauer.

JUGN, AUG., (b. Elberfeld, 1871;  
d. Hamm, 1934)

Sonata, B Min., Op. 2  
Hainauer, 1906.

REUSS, AUGUST, (b. Liliendorf, Moravia, 1871;  
d. Munich, 1935)

Sonata, C Min., Op. 26  
Wunderhorn-V., 1910.

LILJEFORS, RUBEN MATTIAS, (b. Upsala, Sweden, 1871;  
d. there, 1936)

Sonata, E Min., Op. 2  
Hirsch.





\*CONVERSE, FREDERIC SHEPHARD, (b. Newton, Mass., 1871;  
d. 1940)

222

Sonata, A Maj., Op. 1  
Boston.

BUTTYKAY, AKOS VON, (b. Halmi, 1871)

Sonata, A Min., Op. 10  
Zimmermann, 1908.

CAETANI, ROFFREDO, (b. Rome, 1871)

Sonata, B Maj., Op. 6  
Schott.

CRICKBOOM, MATHIEU, (b. Hodimont, near Liège, 1871)

Sonata, D Min., Op. 11  
Schott, 1911.

GOLDMARK, RUBIN, (b. New York, 1872;  
d. there, 1936)

Sonata, B Min., Op. 4  
B. & H., 1896.

JUON, PAUL, (b. Moscow, 1872;  
d. Vevey, 1940)

Sonata, A Maj., Op. 7  
Schlesinger.

Sonata, F Maj., Op. 69  
Leuckart.

GRAENER, PAUL, (b. Berlin, 1872;  
d. there, 1944)

Sonata, Op. 56  
B. & H.

ALFVEN, HUGO, (b. Stockholm, 1872)

Sonata, C Min., Op. 1  
Lundquist.



BERTELIN, ALBERT, (b. Paris, 1872)

Sonata, E Flat Maj.  
Eschig, 1907.

HÖEBERG, GEORG, (b. Copenhagen, 1872)

Sonata, G Maj., Op. 1  
Hansen, 1905.

FREY, MARTIN, (b. Crossen a. Elster, 1872)

Sonata, G Min., Op. 26  
Steingraber, 1907.

LAMPE, WALTHER, (b. 1872 - )

Sonata, B Min., Op. 4  
Simrock, 1901.

PAGELLA, GIOVANNI, (b. Spezia, 1872)

Sonata, D Maj., Op. 110  
Capra, 1914.

SCHRATTENHOLZ, LEO, (b. London, 1872)

Two Sonatas, F Maj., B Flat Maj., Op. 37  
Simrock.

\*REGER, MAX, (b. Brand, Bavaria, 1873;  
d. Jena, 1916)

115

Sonata, D Min., Op. 1  
Augener.

Sonata, D Maj., Op. 3  
Schott.

Sonata, A Maj., Op. 41  
U.E.

Sonata, C Maj., Op. 72  
B. & B.

Sonata, E Min., Op. 122  
B. & B.





Sonata, F Sharp Min., Op. 84  
B. & B.

Sonata, C Min., Op. 139  
Simrock.

Sonata, Op. 122  
B. & B.

Two Sonatinas, D Min., A Maj., Op. 103  
B. & B.

CAPET, LUCIEN, (b. Paris, 1873;  
d. there, 1928)

Sonata, A Min., Op. 7  
Mathot, 1908.

LITTA, PAOLO, (d. Florence, 1931)

Sonata, G Min., Op. 1  
Ed. Mutuelle, 1892.

SCHAEFER, DIRK, (b. Rotterdam, 1873;  
d. Amsterdam, 1931)

1st Sonata, D Maj., Op. 4  
Noske.

2nd Sonata, F Min., Op. 6  
B. & H.

3rd and 4th Sonatas, B Flat, D Maj., Op. 11  
Noske.

SJÖBERG, SVANTE LEONARD, (b. Karlskrona, Sweden, 1873;  
d. there, 1935)

Sonata, A Min., Op. 2  
Musik K., 1899.

MALICHEVSKY, WITOLD JOSEPHOVITCH, (b. Mogilov-Podolsk, Russia,  
1873;  
d. Warsaw, 1939)

Sonata, G Maj., Op. 1  
Belaiev.



RABL, WALTHER, (b. Vienna, 1873;  
d. 1940)

Sonata, D Maj., Op. 6  
Simrock, 1899.

CASTÉRA, RENÉ D'AVEZAC DE, (b. Dex, 1873)

Sonata.  
Rouart.

GROZ, ALBERT, (b. Lyon, 1873)

Sonata, B Major  
Rouart, 1910.

JONGEN, JOSEPH, (b. Liège, 1873)

1st Sonata, D Maj., Op. 27  
Schott.

2nd Sonata, E Maj., Op. 34  
Durand.

\* MASON, DANIEL GREGORY, (b. Brookline, Mass., 1873)

230

Sonata, G Min., Op. 5  
Schirmer.

POSA, OSKAR C, (b. Vienna, 1873)

Sonata, C Min., Op. 7  
Simrock, 1902.

QUEF, CHARLES, (b. Lille, 1873)

Sonata, Op. 18  
Noël, 1904.

ROGER-DUCASSE, JEAN, (b. Bordeaux, 1873)

2nd Sonata, E Major  
Durand, 1918.

ZANELLA, AMILCARE, (b. Monticelli d'Ongina, Piacenza, 1873)

Sonata  
Pizzi.



1911. August 27. Sunday. 1000 ft.

1911. August 28. Monday. 1000 ft.

1911. August 29. Tuesday. 1000 ft.

1911. August 30. Wednesday. 1000 ft.

1911. August 31. Thursday. 1000 ft.

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1911. September 6. Wednesday. 1000 ft.

1911. September 7. Thursday. 1000 ft.

1911. September 8. Friday. 1000 ft.

1911. September 9. Saturday. 1000 ft.

1911. September 10. Sunday. 1000 ft.

1911. September 11. Monday. 1000 ft.

1911. September 12. Tuesday. 1000 ft.

1911. September 13. Wednesday. 1000 ft.

1911. September 14. Thursday. 1000 ft.

LEWANDOWSKY, MAX, (b. Hamburg, 1874;  
d. there 1906)

Sonata, G Min., Op. 8  
Peters, 1907.

BAS, GIULIO, (b. Venice, 1874;  
d. Vobbia near Genoa, 1929)

Sonata brevis  
Ricordi.

NEDBAL, OSKAR, (b. Tábor, Bohemia, 1874;  
d. Zagreb, 1930)

Sonata, B Min., Op. 9  
Simrock, 1897.

AUSTIN, ERNEST, (b. London, 1874)

Lyric Sonata, D Major  
S. & B.

BACKER-LUNDE, JOHANN, (b. LeHavre, 1874)

Sonata, D Min. Op. 15  
Norsk, 1897.

GATTY, NICHOLAS, (b. Bradfield, England, 1874)

Sonata, G Major  
Strad.

KÄMPF, KARL, (b. Berlin, 1874)

Sonata, E Min., Op. 23  
Kahnt, 1904.

KOENIG, JEAN, (b. 1874; French composer)

Sonata in F Minor  
Sénart.

LUCAS, BLANCHE, (b. 1874; French composer)

Sonata, G Major  
Sénart.

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12. [illegible]

13. [illegible]

MANN, ADOLPH, (b. England, 1874)

Sonata, E Flat Maj., Op. 4  
B. & H., 1912.

OEHLMANN, LEO, (b. Stolp, 1874)

Sonata, F Maj., Op. 14  
Simrock, 1895.

SCHERBER, FERDINAND, (b. Vienna, 1874)

Sonata, A Major  
U.E. 1905.

SCHMID, HEINRICH KASPER, (b. Landau, Bavaria, 1874)

Sonata, A Min., Op. 27  
Schott.

STÖHR, RICHARD, (b. Vienna, 1874)

Sonata, G Maj., Op. 27  
U.E., 1911.

Sonata, A Maj., Op. 62  
Häni, 1923.

TAYLOR, SAMUEL COLERIDGE, (b. London, 1875;  
d. Croydon, 1912)

Sonata, D Min., Op. 28  
Hawkes & Son.

ZECKWER, CAMILLE, (b. Philadelphia, 1875;  
d. Long Island, 1924)

2nd Sonata, D Maj., Op. 7  
B. & H., 1900.

FEVRIER, HENRI, (b. Paris, 1875;  
d. 1932)

Sonata, A Minor  
Grieg, 1899.



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ON LAND MANAGEMENT

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FOR THE YEAR 1964

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MELARTIN, ERKKI GUSTAF, (b. Käkisalmi, Finland, 1875;  
d. Helsingfors, 1937)

Sonata, E Maj., Op. 10  
Apostol, 1910.

SCHEINPFLUG, PAUL, (b. Loschwitz, near Dresden, 1875;  
d. Memel, 1937)

Sonata, F Maj., Op. 13  
Heinrichshofen.

ROOTHAM, CYRIL BRADLEY, (b. Bristol, 1875;  
d. Cambridge, England, 1938)

Sonata, G Minor  
O.U.P.

BACHMANN, ALBERTO ABRAHAM, (b. Geneva, Switzerland, 1875)

Sonata, D Minor  
Fürstner.

GOLESTAN, STAN, (b. Vaslui, Rumania, 1875)

Sonata, E Flat Major  
Gallet, 1908.

LAREY, MARCEL, (b. LeVésinet, near Paris, 1875)

1st Sonata, D Minor  
Rouart, 1901.

NIGGLI, FRIEDRICH, (b. Aarburg, 1875)

Sonata, E Maj., Op. 7  
Hug, 1902.

REY-ANDREU, ÉTIENNE, (b. 1875; French composer)

Sonata, C Min., Op. 46  
Sénart.

HURLSTONE, WILLIAM YEATES, (b. London, 1876;  
d. there 1906)

Sonata, D Minor  
Augener, 1897.

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AYRES, FREDERIC, (b. Binghamton, N.Y., 1876;  
d. Colorado Springs, 1926)

Sonata, D Min., Op. 15  
Stahl, 1914.

LAMERECITS-VOS, ANNA, (b. Rotterdam, 1876;  
d. there, 1932)

Sonata, F Sharp Min., Op. 9  
Harmonie.

WILSON, MORTIMER, (b. Chariton, Iowa, 1876;  
d. New York, 1932)

Sonata, D Maj., Op. 14  
Boston.

Sonata, E Maj., Op. 16  
C.M.P.

DELUNE, LOUIS, (b. Charlerio, 1876;  
d. 1939)

Sonata, D Min.  
B. & H., 1896.

NIEMANN, RUDOLF FRIEDRICH, (b. Nørre-Toede, Denmark, 1876;  
d. Copenhagen, 1939)

Sonata, F Maj., Op. 18  
Haake, 1877.

LAPARRA, RAOUL, (b. Bordeaux, 1876;  
d. Paris, 1943)

1st Sonata, A Minor  
Hamelie, 1911.

\*AKIMENKO, FEODOR STEPHANOVITCH, (b. Karkov, Russia, 1876;  
d. Paris, 1945)

200

Sonata, D Min., Op. 32  
Jurgenson, 1905.

Sonata, G Maj., Op. 38  
Jurgenson, 1911.



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ALFANO, FRANCO, (b. Polsilippo (Naples), 1876)

Sonata, D Maj.  
Ricordi.

\*CARPENTER, JOHN ALDEN, (b. Chicago, Ill., 1876)

236

Sonata, G Major  
Schirmer.

HENLEY, WILLIAM, (b. 1876; English composer)

1st Sonata, G Min., Op. 56  
Williams.

NIEMANN, WALTER, (b. Hamburg, 1876)

Sonata, G Maj., Op. 70  
Kahnt, 1920.

PERLEBERG, ARTHUR (b. Berlin, 1876)

Sonata, E Flat, Op. 8  
Simrock, 1905.

POLIGNAC, ARMANDE DE, (b. Paris, 1876)

Sonata  
Hamelle, 1902.

Sonata  
Fürstner, 1911.

POUEIGH, JEAN, (b. Toulouse, 1876)

Sonata, G Major  
Eschig, 1906.

VREULS, VICTOR, (b. Verviers, Belgium, 1876)

Sonata, B Major  
Rouart, 1901.

Sonata, G Major  
Edition de l'art belge.



WALTER, BRUNO, (b. Berlin, 1876)

Sonata, A Major  
U.E., 1910.

WOLF-FERRARI, ERMANNO, (b. Venice, 1876)

Sonata, G Min., A Min., Opp. 1, 10.  
Rahter, 1902.

\* HURÉ, JEAN (b. Gien, Loiret, 1877;  
d. Paris, 1930)

286

Sonata, C Min.  
Mathot, 1920.

Sonatina, G Maj.  
Mathot.

\* FAIRCHILD, ELAIR, (b. Belmont, Mass., 1877;  
d. Paris, 1933)

232

Sonata, C Minor  
Durdilly, 1908.

Sonata, E Min., Op. 43  
Durand, 1919.

COOLS, EUGÈNE, (b. Paris, 1877;  
d. there, 1936)

Sonata, A Min., Op. 79.  
Eschig.

BARMOTIN, SIMON, (b. Petersburg, 1877)

Sonata, A Min., Op. 14  
Jürgenson, 1910.

BORTKIEWICZ, SERGEI EDUARDOVICH, (b. Charkow, 1877)

Sonata  
Benjamin.

COSSART, LELAND A, (b. Madeira, 1877)

Sonata, D Maj., Op. 27  
Heinrichshofen.





DUNHILL, THOMAS FREDERICK, (b. Hampstead, London, 1877)

Sonata, D Min., Op. 27  
S. & B., 1911.

Sonata, F Maj., Op. 50.  
Augener, 1920.

\*DOHANYI, ERNST VON, (b. Pressburg, 1877)

171

Sonata, C Sharp Min., Op. 21  
Simrock, 1913.

DUMAS, LOUIS, (b. Paris, 1877)

Sonata, D Min., Op. 8  
Leduc, 1906.

DUSCH, ALEX. V., (b. Karlsruhe, 1877)

Sonata, E Flat Maj., Op. 7.  
R. & E., 1913.

GOEDICKE, ALEXANDER FEDOROVITCH, (b. Moscow, 1877)

Sonata, A Maj., Op. 10  
Jürgenson, 1901.

KUILLER, KOR, (b. Alblasterdam, 1877)

Sonata, G Minor  
Noske, 1902.

KUYPER, ELISABETH, (b. Amsterdam, Holland, 1877)

Sonata, A Major  
Noske, 1902.

MARSICK, ARMAND, (b. Liege, 1877)

Sonata, F Minor  
Leduc.

MOJSISOVICS, RODERICH VON, (b. Graz, 1877)

Sonata, D Maj., Op. 29  
Siegel, 1911.

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\*SAMAZEUILH, GUSTAVE, (b. Bordeaux, 1877)

291

Sonata, B Min. & B Major  
Durand, 1904.

SMITH, DAVID STANLEY, (b. Toledo, Ohio, 1877)

Sonata, A Maj., Op. 51  
S.P.A.M.

STOJANOVITS, PETER LAZAR, (b. Budapest, 1877)

Sonata, D Maj., Op. 3  
Doblinger, 1906.

PESTALOZZI, HEINRICH, (b. Wädenswil, near Zürich, 1878;  
d. Turin, 1934)

Sonata, A Min., Op. 39  
Hug, 1922.

BRUN, FRITZ, (b. Lucerne, 1878)

Sonata, D Min.  
Hini, 1920.

MÜLLER-HERMANN, JOHANNA, (b. Vienna, 1878)

Sonata, D Min., Op. 5  
Doblinger, 1907.

NICOLAIEV, LEONID VLADIMIROVICH, (b. 1878; Russian composer)

Sonata, G Min., Op. 11  
Jürgenson.

PHILIP, ACHILLE, (b. Arles, 1878)

1st Sonata, C Minor  
Ed. Mutuelle.

2nd Sonata, C Sharp Minor  
Ed. Mutuelle, 1908.

PIRIOU, ADOLPHE, (b. 1878; French composer)

Sonata, A Min., Op. 4  
Lemoine.



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HOLBROOKE, JOSEPH, (b. Croydon, 1878)

Sonata, Op. 6  
Larway.

Sonata, F Maj., Op. 59<sup>b</sup>  
Ricordi, 1918.

3rd Sonata  
Chester, 1926.

RINKENS, WILHELM, (b. Röhn/Eschweiler, 1879;  
d. Eisenach, 1933)

Sonata, C Min., Op. 20  
Simrock.

RESPIGHI, OTTORINO, (b. Bologna, 1879;  
d. Rome, 1936)

Sonata, B Minor  
Ricordi.

GAUBERT, PHILIPPE, (b. Cahors, 1879;  
d. Paris, 1941)

Sonata  
Bornemann.

\*GROVLEZ, GABRIEL, (b. Lille, 1879;  
d. Paris, 1944)

288

Sonata, D Min.  
Durand, 1908.

ANDREAE, VOLKMAR, (b. Bern, Switzerland, 1879)

Sonata, D Maj., Op. 4  
Schott, 1903.

CROME, FRITZ, (b. Copenhagen, 1879)

Sonata, G Min., Op. 3  
Hansen, 1905.

FITELBERG, GREGOR, (b. Dinaburg, Livonia, 1879)

Sonata, F Maj., Op. 12  
A. Stahl, 1905.

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ROYAL ANTHROPOLOGICAL INSTITUTE  
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EDUCATIONAL SOCIETY  
LONDON  
PRINTED BY  
HARRISON AND SONS  
ST. MARTIN'S LANE  
LONDON  
W.C.

HAAS, JOSEPH, (b. Maihingen, Bavaria, 1879)

Sonata, B Min., Op. 21  
Rahter, 1908.

\* IRELAND, JOHN, (b. Inglewood, Bowden, Cheshire, 1879)

212

Sonata, D Minor  
Augener, 1909.

Sonata, A Min.  
Rogers, 1917.

NIVERD, LUCIEN, (b. Vouziers, 1879)

Sonata, B Major  
Lion, 1900.

LEVY, HENIOT, (b. Warsaw, 1879)

Sonata, C Min., Op. 6  
R. & E., 1913.

\*SCOTT, CYRIL MEIR, (b. Oxton, Cheshire, 1879)

209

Sonata, Op. 59  
Schott, 1910.

THIRION, LOUIS, (b. Baccarat, 1879)

Sonata, C Min., Op. 14  
Durand, 1912.

WEISMANN, JULIUS, (b. Freiburg, Baden, 1879)

1st Sonata, F Sharp Min., Op. 28  
Wunderhorn-V.

2nd Sonata, F# Maj., Op. 47  
B. & H.

3rd Sonata, A Min., Op. 69  
T & J

4th Sonata, Op. 73  
Jungbrunner-V.

WIKLUND, ADOLF, (b. Langsernd, Sweden, 1879)

Sonata, A Min., Op. 5  
Hansen, 1905.





BARNS, ETHEL, (b. London, 1880)

Sonata, A Maj., Op. 9  
Schott, 1909.

Sonata, G Min., Op. 24  
Schott, 1911.

BLEYLE, KARL, (b. Feldkirch, Vorarlberg, 1880)

Sonata, Op. 38  
B. & H.

\* DELAMARTER, ERIC, (b. Lansing, Michigan, 1880)

235

Sonata, E Flat Major  
Ditson, 1917.

DELCROIX, LÉON CHARLES, (b. Brussels, 1880;  
d. there, 1938)

Sonata, Op. 34  
Evette & Schaeffer.

KAREL, RUDOLF, (b. Pilsen, 1880)

Sonata, D Min., Op. 17  
Simrock, 1913.

KOUBA, JOSEPH, (b. Prague, 1880)

Sonata  
Hudební Matice.

MEDTNER, NICOLAI, (b. Moscow, 1880)

Sonata, B Min., Op. 21  
Russischer Musikverlag.

Sonata, G Maj., Op. 44  
Zimmermann.

REUCHSEL, MAURICE, (b. Lyons, 1880)

Sonata  
Lemoine, 1912.

Sonata, B Minor  
Hamelle, 1914.



RÖSSLER, RICHARD, (b. Riga, 1880)

Sonata, G Maj., Op. 20  
Stahl, 1910.

SENFETER, JOHANNA, (b. Oppenheim, 1880)

Sonata, G Major.  
Kahnt, 1909.

TOMMASINI, VINCENZO, (b. Rome, 1880)

Sonata  
Hamellet.

URIBE-HOLQUIN, GUILHERMO, (b. Bogotá, Colombia, 1880)

Sonata, F# Minor  
Leduc.

\* ENESCO, GEORGES, (b. Liveni, Rumania, 1881)

291

1st Sonata, D Maj., Op. 2 - Enoch, 1898.

2nd Sonata, F Minor, Op. 6 - Enoch, 1901.

3rd Sonata.

ENGELSMANN, WALTER, (b. Fourmis, 1881)

Sonata, A Minor  
Kahnt, 1911.

KALLSTENIUS, EDVIN, (b. Filipstad, Warmland (Sweden) 1881)

Sonata, E Min., Op. 7  
Hansen, 1911.

\* LE FLEM, PAUL, (b. Lézardieux, Côtes-du-Nord, 1881)

291

Sonata, G Minor  
Herelle, 1911.

LESUR, MADAME A. R., (b. 1881, French composer)

Sonata  
Rouart, 1917.



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ROSLAVETS, NICOLAI, (b. Surai, Russia, 1881)

Sonata  
U.E.

WEIGL, KARL, (b. Vienna, 1881)

Sonata, Op. 16  
Schott.

ZILCHER, HERMANN, (b. Frankfort-on-Main, 1881)

Sonata, D Maj., Op. 16  
B. & H.

DOYEN, ALBERT, (b. 1882;  
d. 1935; French composer)

Sonata  
Leduc.

HURUM, ALFONSE, (b. Oslo, 1882)

Sonata, D Min., Op. 2  
Hurum.

Sonata, A Min., Op. 8  
Hurum, 1915.

KLEIN, WALTER, (b. Brunn, 1882)

Sonata  
Klein

LATTUADA, FELICE, (b. Morimondo near Milan, 1882)

Sonata  
Ricordi, 1919.

MARX, JOSEPH, (b. Graz, 1882)

Sonata, A Major  
U.E., 1914.

NERINI, ÉMILE, (b. Colombes, near Paris, 1882)

Sonata, E Minor  
Hayet, 1917.



\* PICK-MANGIAGALLI, RICCARDO, (b. Strakonice, Bohemia, 1882) 192

Sonata, B Min., Op. 8  
U.E., 1910.

RACHLEW, ANDERS, (b. Drammen, 1882)

Sonata, A Min., Op. 1  
Nordisk, 1908.

WAGHALTER, IGNAZ, (b. near Warsaw, 1882)

Sonata, F Min., Op. 5  
Rahter, 1907.

KUULA, TOIVO, (b. Vasa, Finland, 1883;  
d. Wiipuri, 1918)

Sonata, E Minor  
Apostol, 1910.

SZYMANOVSKI, KAROL, (b. Tymoszowska, Ukraine, 1883;  
d. Lausanne, Switzerland)

Sonata, D Min., Op. 9  
U.E. 1911.

\*BAX, ARNOLD E. TREVOR, (b. London, 1883) 215

1st Sonata, E Major  
Murdoch, 1910

2nd Sonata, D Major  
Murdoch, 1915.

BOSSI, RENZO, (b. Como, 1883)

Sonata intima  
Ricordi

CASELLA, ALFREDO, (b. Turin, 1883)

Sonata, C Min., Op. 6  
Mathot, 1907.



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CHEVAILLER, LUCIEN, (b. Paris, 1883)

1st Sonata (L'Enfant)  
Sénart.

2nd Sonata (L'Eveil)  
Sénart.

3rd Sonata (Les Souvenirs)  
Sénart.

KAUF, FRANZ, (b. Liegnitz, 1883)

Sonata, D Min., Op. 12  
Cieplik, 1919.

SANTOLIVIDO, FRANCESCO, (b. San Giorgio a Cremano, Naples, 1883)

Sonata, A Minor  
Ricordi.

FRANCMESNIL, ROGER DE, (b. Paris, 1884;  
d. there, 1921)

Sonata, C Min., Op. 25  
Mathot.

DONNER, MAX, (b. New York, 1884)

Sonata, B Flat Major, Op. 40  
Carl Fischer, 1909.

GRASSE, EDWIN, (b. New York, 1884)

Sonata, C Maj., Op. 14  
Schirmer, 1912.

HALL, MADAME BEATRICE MARY, (b. New Castle-on-Thyne, 1884)

Sonata  
Sénart.

LAUWERYNS, GEORGES, (b. Brussels, 1884)

Sonata (Pathetic), F Major  
B. & H., 1908.

Sonata  
Sénart.



LIUZZI, FERNANDO, (b. Senigallia, 1884)

Sonata  
Forlivesi.

PLATEN, HORST, (b. Magdeburg, 1884)

Sonata, C Sharp Minor  
Hamelte, 1907.

SORO, ENRIQUE, (b. Concepción, Chile, 1884)

2nd Sonata, A Minor  
Schirmer.

TONI, ALCEO, (b. Lugo, Italy, 1884)

2nd Sonata  
Ricordi.

PEJACSEVICH, DORA, (b. Budapest, 1885;  
d. Munich, 1923)

Sonata, D Maj., Op. 26  
H. Bock, 1912.

DALE, BENJAMIN JAMES, (b. Crouch Hill, 1885;  
d. London, 1943)

Sonata, E Maj., Op. 11  
Augener.

BURLEIGH, CECIL, (b. Wyoming, N. Y., 1885)

Sonata (The Ascension), Op. 22  
Schirmer.

COLLET, HENRI, (b. Paris, 1885)

Sonata, A Maj., Op. 60  
Mathot.

WEINER, LEO, (b. Budapest, 1885)

1st Sonata, D Maj., Op. 9  
Rózsavölgyi, 1912.

2nd Sonata, F Sharp Min., Op. 11  
Bárd, 1919.





ACHRON, JOSEPH, (b. Lozdzeje, Lithuania, 1886;  
d. Hollywood, 1943)

Sonata, Op. 29  
Belaiev, 1914.

BRUSSELMANS, MICHEL, (b. Paris, 1886)

Sonata, B Minor  
Sénart, 1921.

ESPLA, OSCAR, (b. Alicante, 1886)

Sonata  
Union Musical

FRISKIN, JAMES, (b. Glasgow, 1886)

Sonata, G Maj., Op. 5  
S. & B.

PARAY, PAUL, (b. Le Tréport, 1886)

Sonata, C Minor  
Jobert.

L. de  
ROHOZINSKI, (b. Petersburg, 1886)

Sonata, F Sharp Minor  
Hamelle, 1920.

RUYNEMAN, DANIEL, (b. Amsterdam, 1886)

1st Sonata  
Chester.

2nd Sonata  
Alsbach.

SCHOECK, OTHMAR, (b. Brunnen, Switzerland, 1886)

Sonata, D Maj., Op. 16  
Hug, 1909.

WATERMAN, ADOLF, (b. Rotterdam, 1886)

Sonata, C Minor  
R. & E.

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ALONSO, LOPEZ FRANCISCO, (b. Granada, 1887)

Sonate libre  
Durdilly.

AXMAN, EMIL, (b. Ratay, Czechoslovakia, 1887)

Sonata  
Hudeb<sup>12</sup> Matice.

EHRMANN, ROSETTE, (b. 1887)

Sonata, E Major  
Sénart.

SOHY, CH. (MADAME MARCEL LABEY), (b. 1887)

Sonata  
Sénart.

STUIBER, PAUL, (b. Nepomok, Bohemia, 1887)

Sonata, F Maj., Op. 6.  
B. & H.

TROWELL, ARNOLD, (b. New Zealand, 1887)

Sonata, F Maj., Op. 24.  
Novello.

VALEN, FARTEIN OLAV, (b. Stavanger, Norway, 1887)

Sonata, F Maj., Op. 3  
Norsk-M.

JOHANSEN, DAVID MONRAD, (b. Vefsen, Norway; 1888)

Sonata, A Major  
Norsk-M.

JORDAN, SVERRE, (b. Bergen, 1889)

Sonata, G Min., Op. 16  
Norsk-M, 1920.

ROSENBLOOM, SYDNEY, (b. Edinburgh, 1889)

Sonata, C Min., Op. 10  
Augener, 1912.



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ZIMBALIST, EFREM, (b. Roston on the Don, Russia, 1889)

Sonata, G Minor  
Schirmer.

FORNEROD, ALOYS, (b. Montet-Coudrefin, 1890; Swiss composer)

Sonata, B Major  
Chester.

FREITAS BRANCO, LUIZ DE, (b. Lisbon, Portugal, 1890)

Sonata, D Major  
Pabst, 1909.

Sonate, A Maj.  
Gebauer.

MARTIN, FRANK, (b. Geneva, 1890)

Sonata, G Min., Op. 1  
Hug, 1914.

SCHNABEL, ALEXANDER MARIA, (b. Riga, 1890)

Sonata, G Maj., Op. 5  
Raabe & Plochow, 1921.

MIGOT, GEORGES, (b. Paris, 1891)

Sonata  
Mathot, 1907.

PANNAIN, GUIDA (b. Naples, 1891)

Sonata  
U.E.

ANTOINE, GEORGES, (b. Liège, 1892;  
d. Bruges, 1918)

Sonata, Op. 3  
Sénart, 1915.

RADNAI, MIKLÓS, (b. Budapest, 1892;  
d. there, 1935)

Sonata, G Maj., Op. 21  
Simrock.

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TO THE EDITOR

OF THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION

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DEAR SIR:

I have the honor to acknowledge the receipt of your letter of the 12th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

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Yours truly,  
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Hawkes & Son.

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JARNACH, PHILIPP, (b. Noisy, France, 1892)

Sonata, E Maj., Op. 9  
Durand, 1915.

LEBRUN, RAYMOND, (b. 1892)

Sonata, F Major  
Sénart.

MILHAUD, DARIUS, (b. Aix-en-Provence, 1892)

1st Sonata, D Sharp Min., Durand, 1914.

2nd Sonata, atonal  
Durand, 1919.

DÉVREESE, GODEFROID, (b. Courtrai, 1893)

Sonata, E Major  
Sénart.

LANGGAARD, RUD. IMMANUEL, (b. Copenhagen, 1893)

Sonata, D Minor  
R. & E., 1923.

GROSZ, WILHELM, (b. Vienna, 1894;  
d. New York, 1939)

Sonata, Op. 6  
U.E.

DOBROWEN, ISSAYA ALEXANDROVITCH, (b. Mizhni Novgvrod, 1894)

Sonata, Op. 15  
U.E., 1914.



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KANITZ, ERNST, (b. Vienna, 1894)

Sonata, Op. 10  
U.E.

MOERAN, ERNST JOHN, (b. Osterley, near London, 1894)

Sonata, D Minor  
Chester.

SCHULHOFF, ERWIN, (b. Prague, 1894)

2nd Sonata  
U.E.

SOULAGE, MARCELLE, (b. Lima, Peru, 1894)

Sonata, D Minor  
Evette & Schaeffer.

BARBILLION, JEANNE, (b. Paris, 1895)

Sonata, D Major  
Senart.

ORNSTEIN, LEO, (b. Krementchug, Russia, 1895)

Sonata, Op. 26, Comp. 1916

Sonata, Op. 31  
Carl Fischer.

RATHAUS, KAROL, (b. Tarnopol, Poland, 1895)

1st Sonata, Op. 1  
U.E.

VOORMOLEN, ALEXANDER, (b. Rotterdam, 1895)

Sonata  
Rouart, Lerolle, 1917.

DUPÉRIER, JEAN, (b. Genf, 1896)

Sonate poétique, A Min., Op. 7  
Rouart, 1909.

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LANG, WALTER, (b. Basel, 1896)

Sonata, B Flat Major  
R. & E., 1912.

SIEGL, OTTO, (b. Graz, 1896)

Sonata, Op. 39  
Doblinger.

CASSADÓ, GASPAR, (b. Barcelona, 1897)

Sonata  
U.E.

KLINGLER, KARL, (b. Strassburg, 1897)

Sonata, D Min., Op. 5  
Simrock, 1909.

KORNGOLD, ERICH WOLFGANG, (b. Brinn, 1897)

Sonata, G Maj., Op. 6  
Schott, 1913.

JOURNEAU, MAURICE, (b. 1898; French composer)

Sonata, A Maj., Op. 6  
Sénart.

RAMIN, GÜNTHER, (b. Karlsruhe, 1898)

Sonata, C Maj., Op. 1  
B. & H.

MANZIARLY, MARCELLE DE, (b. 1899; French composer)

Sonata, F Sharp Minor  
Sénart.

SZULC, JOSEPH, (b. Warschau, 1899)

Sonata, A Minor  
Rouart.

TCHEREPNIN, ALEXANDER NICOLAIEVITCH, (b. St. Petersburg, 1899)

Sonata, F Major  
Durand.

2nd Sonata, Op. 30  
U.E.

3rd Sonata  
U.E.





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ABSTRACT  
of  
Ph. D. Dissertation  
THE SONATA FOR VIOLIN AND PIANO  
FROM SCHUMANN TO DEBUSSY  
(1851-1917)  
by  
David Austin Shand

In the eighteenth century violin sonata, the violin received melodic predominance while the function of the keyboard instrument was to provide harmonic support to this melody. With Haydn (about 1775) and many of his contemporaries, the violin exchanges its position of dominance with the keyboard instrument and serves as an accompaniment or obligato instrument.

The twenty-five sonatas for violin and piano of Mozart show the evolution of the treatment of the violin first as an obligato to the piano to its acceptance as an equal partner with the piano. Beethoven consistently treats the instruments as equals. He also transcends the Mozartian idea of the sonata in structural boldness and in variety of emotional expression and sometimes adds a scherzo to the usual three movements. The "Kreutzer" Sonata represents the most monumental sonata sonata of the dramatic and concertante styles in the entire literature. Beethoven's contemporaries, Clementi, Dussek, Steibelt, Cramer, Woelfl, Hummel, Ries and Kalkbrenner composed violin sonatas and in great numbers, but mainly in the "violin



obligato" style.

Schubert's Sonatinas and his "Duo" are classical in form, but show the influence of the Lied in their slow movements. Mendelssohn wrote only a very early violin sonata which shows Mozartian influence.

With Robert Schumann's two sonatas for violin and piano the sonata form is used as a vehicle for his particular mode of expression, representing the full flowering of romanticism. Though treated similarly in form, Schumann's sonatas differ from Beethoven's in subject matter, melodic invention, thematic material and harmony. The boisterous scherzo of Beethoven is lacking in Schumann and Beethoven's hymn-like slow movement is replaced with an allegretto or andantino. The violin sonatas of Carl Reinecke, Woldemar Bargiel, Joseph Rheinberger, and Albert Dietrich are representative of the German composers who were influenced by Schumann.

The three violin sonatas of Johannes Brahms represent the highest conception of balance between the most dramatic form and the highest polyphony. Brahms is represented in these sonatas as a composite of Beethovenian and Schumannian elements with reminiscences of Mendelssohn and Schubert; and he adds to this a combination of strict structure and logical dialogue wrought into a perfect polyphonic ensemble. Representative among Brahms's German followers are Heinrich von Herzogenberg, Oskar Raif, Ludwig Thuille, Robert Kahn and Wilhelm Berger. Of this group, Robert Kahn and Wilhelm Berger more closely approach Brahms in solving the problems of the violin sonata.

Joseph Joachim Raff's five violin sonatas stem from the Liszt





and Wagner styles but use classical form. The sonatas of the Scharwenka brothers, Philipp and Xaver combine German traits with Belgian and Polish temperament.

The violin Sonata of Richard Strauss, an early work, is related to the Wagnerian and Lisztian styles. The treatment of the piano in this work is decidedly orchestral and there is an abundance of brilliant effects which are more indigenous to the tone-poem and the opera than to the chamber-sonata. Ferruccio Busoni applies a polyphonic-fantasy style to the sonata and gives predominance to the piano. He is influenced by Beethoven, Brahms, Franck and Liszt. To the variation form used in the last movement of his second sonata, Busoni subdivides the variations into chains of smaller variations which are freely treated.

To the influences emanating from the styles of Strauss, Wagner and Brahms, Max Reger adds an exceptional mastery of polyphony. It is in his last four violin sonatas that Reger's peculiar and highly individual style becomes evident. They display his fondness for exaggerated dynamic contrasts, thirty-second and sixty-fourth-note fantastic figurations in his adagios, chromaticism, polyphony, and the contrast of exotic and violent musical expressions.

Composers of the Scandinavian countries, Denmark (Niels Gade, Carl Nielson), Norway (Edvard Grieg, Christian Sinding), and Sweden (Emil Sjögren, Olof Wilhelm Peterson-Berger, K.W. Stenhammar) use the sonatas of the German composers as models; but bring national melody, Nordic harmonic color and a simplification of polyphony to



their sonatas. Generally the violin receives melodic preponderance, the piano serving mainly as an accompaniment, but sometimes elaborately so. Niels Gade is greatly influenced by Schumann and somewhat by Mendelssohn. A mild quality pervades his music. Though of a later epoch, Carl Nielson's sonatas are of a more individual character. Their style is complex and polyphonic and shows affinity to Bach.

Edvard Grieg's violin sonatas are the most significant of the Scandinavian group. Their significance does not arise from their structural perfection, which Grieg and his countrymen hardly obtained, but from the charm of their ballad and dance-like melodies of national flavor and their colorful harmonies. Grieg sometimes bridges the first and second themes with a new melody, showing thereby his preference (or weakness) for a melodic (sometimes in sequential treatment) means of development. Grieg does, however, use basso ostinato treatment. Sinding's violin sonatas show the use of national melody in combination with the German technique of composition and Wagnerian influence upon Sinding is clearly shown. The piano part is full-sounding, using rich modulations and dissonances.

Sjögren brings balladesque or rhapsodic style to his sonatas. His melodies are for the most part given to the violin and the piano accompaniment, often rhythmically non-continuous, contributes dramatic import. Like Grieg, Sjögren frequently resorts to sequential treatment as a means of expansion and development. Sjögren's sonatas are the Swedish counterpart to those of Grieg. Peterson-Berger is influenced by Grieg and some of Brahms's characteristics are to be seen in





Stenhammar's violin and piano sonatas.

The sonata of the Austrian Carl Goldmark, displays finish of form and masterful development of its themes. Dohnányi's sonata is cyclical but shows Brahmsian influence in its harmonies. Dvořák departs from the conventional use of sonata-allegro form by using an expanded exposition and brief recapitulation in the first movement of his sonata which is harmonically and melodically related to Brahms. Dvořák's compatriots, J. B. Foerster and Vítězslav Novák, employ folk-song-like melodies as thematic materials. Novák, however, approaches the modern style by his use of dissonance.

The nine sonatas of the Swiss composer Hans Huber are noteworthy for the brilliant writing for the piano. These works often approach concerto rather than sonata style.

The Russians did not contribute much to the sonata literature for violin and piano. Anton Rubinstein's sonatas are based largely on the Beethoven style and the virtuoso element, in the manner of cadenzas, often appears in them. Ippolitov-Ivanov's Sonate for piano and violin contains melodies similar to Russian folk-song while French influences are to be noted in Feodor Akimenko's sonatas. The Italians, like the Russians did not have a flourishing movement of sonata writing and followed in the wake of the German composers, producing only imitation works. The sonatas by Marco Enrico Bossi and Riccardo Pick-Mangiagalli show this trend.

The violin sonatas of the English and American composers show definite influence of the German and, in some instances, of the French



masters. However, Edward Elgar and John Ireland reveal a highly personal style in their sonatas. Cyril Scott and Arnold Bax use cyclical treatment. Scott's style is a composite of Richard Strauss and Debussy. Algernon Ashton writes almost entirely in the Brahms idiom which is the dominating influence on the American composers, John Knowles Paine, Arthur Foote, Frederic Converse, Mrs. H.H.A. Beach and Daniel Gregory Mason. French as well as German traits are present in Henry Holden Huss's sonata and some Wagnerian characteristics are detectable in the sonatas by Paine and Converse. Blair Fairchild, Eric De Lamarter and John Alden Carpenter, who wrote their violin sonatas after 1900, are influenced by César Franck and Debussy.

With César Franck the violin sonata begins a rebirth period due mainly to his continuance of the cyclical principle on a higher plane than Beethoven and Liszt had used it before him. Also, the violinists of the French School (Ysaÿe in particular) with their warm tone and intimate style of playing induced composers to write in this form. Saint-Saëns comes close to the dramatic and pathetic style of Beethoven. His sonatas are of the German type and contain some Bachian, invention-style polyphonic treatment. Édouard Lalo's Opus 12 is in definite classical style, using melodies which suggest Haydn.

With the pupils and followers of Franck the violin sonata becomes more involved and more advanced in chromatic harmony and the structure is considerably expanded as is clearly shown in Roussel's first sonata. Wagner is the main German influence on French





composers of this period. Fauré is a combination of classical and impressionistic ideas. Contributing to the French sonata literature for violin and piano and continuing the principles of César Franck are: Alexis de Castillon, Vincent D'Indy, Sylvio Lazzari, Albéric Magnard, Georges Witkowski, Guy Ropartz, Albert Roussel, Guillaume Lekeu, Jean Huré, Gabriel Grovlez, Paul Le Flem, Gabriel Pierné, Louis Vierne, Gustave Samazeuilh, Louis Thirion and Georges Enesco. Claude Debussy's Violin Sonata marks a direction returning to the simplification of sonata form, which had reached such impractical proportions (Magnard and Roussel), as well as a reduction in its dramatic feeling made so much of by the Franckists.

The period 1851-1917 was one of the most fruitful in the history of the sonata for violin and piano which was an important chamber music form reflecting the characteristic tendencies and the individual styles of the composers of this period.



## AUTOBIOGRAPHY



The author, son of David and Laura Shand, was born in Salt Lake City, Utah, on May 10, 1914. He received preliminary training in music from private teachers of violin and, in 1931, was graduated from East High School, Salt Lake City, Utah. In 1937, he was awarded the Bachelor of Arts degree with a major in music from the University of Utah, and in 1942, the Master of Arts degree in music from Harvard University. From 1940 to 1945 he studied violin with Emanuel Ondricek.

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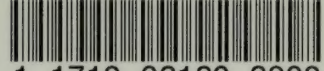








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